

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 60.—No. 26.

SATURDAY, JULY 1, 1882.

PRICE { 4d. Unstamped.
6d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mdme Adelina Patti.

THIS EVENING (SATURDAY), July 1, will be performed
"DON GIOVANNI." Zerlina, Mdme Adelina Patti; Donna Anna, Mdme Fürsch-Madi; Donna Elvira, Mdme Valleria; Don Ottavio, Signor Marini; Leporello, M. Gaillard; and Don Giovanni, Signor Cotogni.

Benefit and Last Appearance this Season of Mdme Pauline Lucca.
MONDAY next, July 3, "CARMEN" (to commence at 8.15). Carmen, Mdme Pauline Lucca; Micaela, Mdme Valleria; Escamillo, Signor Soulaerix; Zuniga, M. Devries; and Don José, Signor Lestellier. Conductor—M. DUPONT.

Production of "Velleda."—Mdme Adelina Patti.

TUESDAY next, July 4, will be produced (for the first time on any stage), LENEPEU's Opera, "VELLEDA." Velleda, Mdme Adelina Patti; Ima, Mdme Valleria; Even, Mdme Stahl; Teuter, Signor Cotogni; Sénon, Signor De Reszké, and Celio, Signor Nicolini. Conductor—M. DUPONT. The incidental Divertissement will be danced by the Corps de Ballet, under the direction of M. Hansen. The scenery by Messrs Dayes & Caney. The costumes by M. Fuignart, Mdme Dubreuil, M. Deligne, and assistants. The appointments by Mr Labhart. The machinery by Mr White. The *mise-en-scène* by M. Lapisida.

Mdme Fürsch-Madi.

THURSDAY next, July 6, "AIDA" (to commence at 8.15). Mdme Fürsch-Madi, Mdme Stahl; Signor Pandolfini, Signor De Reszké, and Signor Mierz-winsky.

FRIDAY next, July 7, Mdme ADELINA PATTI. Second representation of LENEPEU's Opera, "VELLEDA."

Doors open at 8.0; the Opera commences at 8.30. The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, £1 5s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

MDME LIEBHART'S MATINÉE MUSICALE at 53, PORTLAND PLACE, W. (by kind permission of Mrs White), FRIDAY, June 30, at Three o'clock.—Mdme PAULINE LUCCA (by permission of E. Gye, Esq.), Mdme Enriquez, Mdme de Morini, Mrs Grant (amateur), Miss Lewis, Miss Batt, and Mdme Liebhart; Mr Maas and Mr F. Barrington Foote. Solo Pianoforte—M. Vladimir de Pachmann. Violin—Pan Fr. Ondrick. Harp—Mr C. Oberthur. Conductors—Sir Julius Benedict and Signor Randegger; Signor Li Calsi, Herr Ryal, and Signor Romili; Mr Kuhe and Mr Ganz. Tickets One Guinea each.

THIS DAY.

MR JOHN THOMAS'S (Harpist to Her Majesty the Queen)
GRAND HARP CONCERT, ST JAMES'S HALL, THIS (SATURDAY) Afternoon, July 1st, at Three o'clock. Programme.—Band of Harps, "Marche Solennelle" (Gounod, arranged by John Thomas), first time; Trio, "O Memory" (Henry Leslie).—Mdme Edith Wynne, Miss Hope Glenn, and Mr Percy Blandford: Trio, "Miserere," *Traitor*, two harps and pianoforte (John Thomas), first time.—Mr John Thomas, Mr T. H. Wright, and Mr Ganz; Song, "Harp of Wales" (Brinley Richards).—Mr Lewis Thomas: Song, "Heaven and Earth" (Pinsuti).—Mdme Enriquez, accompanied by the Composer; Solo, Harp, "Echoes of a Waterfall" (John Thomas), first time.—performed by the Composer; Song, "The Last Watch" (Pinsuti).—Mr Percy Blandford, accompanied by the Composer; Song, "The Lost Chord" (Sullivan).—Mdme Edith Wynne, harp and pianoforte accompaniment; Band of Harps, "Ave Maria" (Schubert, arranged by John Thomas), first time; Recit. ed Aria, "Ah! Se tu dormi" (Vaccaj).—Miss Hope Glenn, harp and pianoforte accompaniment; Song, "Dewdrop and Fairy" (John Thomas), first time.—Mdme Rose Hersee; Duet, pianoforte and harp, on *Carmen* (John Thomas), first time.—Lady Benedict and Mr John Thomas; Song, "Maid of Athens" (Gounod).—Mr Santley, harp accompaniment; Song, "Canzone di Mignon" (P. M. Costa).—Miss Santley, accompanied by the Composer; Band of Harps, "Gigue" (Handel, arranged by John Thomas), first time; Song, Variations on the "Carnival de Venise" (Sir Julius Benedict).—Miss Beata Francis, accompanied by the Composer; Romance, "Una Furtiva Lagrima," *Elisire d'Amore* (Donizetti).—Mr Shakespeare, harp accompaniment; Solo, harp, "Rêverie" (John Thomas), first time.—performed by the Composer; Band of Harps, "March of the Men of Harlech" (John Thomas). Band of Harps.—Misses Adelaide Arnold, Edith Brand, Florence Chaplin, Margaret Hirston, Lucy Leach, Viola Trust, and Ida Audain, Mrs Grey, Messrs Thomas Barker and T. H. Wright. Conductors.—Sir JULIUS BENEDICT, Signor PINSUTI, Mr Ganz, and Mr JOHN THOMAS. Tickets.—Sole Stalls, One Guinea; Reserved Seats, Half-a-Guinea; Balcony, Five Shillings; Area, Half-a-Crown; Gallery, One Shilling. Austin's Ticket Office, St James's Hall; usual Agents; and of Mr JOHN THOMAS, 53, Welbeck Street, W.

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Her Royal Highness the Duchess of CAMBRIDGE.

Her Royal Highness the Grand Duchess of MECKLENBURGH-STRELITZ.

Her Royal Highness Princess Mary, Duchess of TECK.

His Serene Highness the Duke of TECK.

SIR JULIUS BENEDICT

HAS THE HONOUR TO ANNOUNCE THAT HIS ANNUAL

GRAND MORNING CONCERT

Will take place at

ST JAMES'S HALL,

ON

WEDNESDAY, JULY 5th, 1882,

TO COMMENCE AT TWO O'CLOCK.

VOCALISTS:

Mdme ALBANI and Mdme SEMBRICH.

Mdme TREBELL.

Mdme MARIE ROZE, Mdme ALICE BARBI, and Mdme ROSE HERSEE.
Mdme ROSINA ISIDOR, Miss DE FONBLANQUE, Miss ROBERTSON, and Miss FANNY ROBERTSON.

Signor FRAPOLLI, Signor PARISOTTI, and Mr JOSEPH MAAS.

Mons. GAILHARD, Signor BONETTI, and Herr ELMBLAD.

Mr FRED. KING and Mr BARRINGTON FOOTE.

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Pianoforte.—Lady BENEDICT and Sir JULIUS BENEDICT; CESARINO GALEOTTI (Aged 9½ years).

Violin.—Mdme MARIANNE EISSLER.

Violoncello.—M. HOLLMAN. Harp.—Mr JOHN THOMAS.

Horn.—Mr LOUIS ENGEL.

In the course of the Concert, Mr HENRY IRVING has kindly consented to Recite (for the First Time) *Belshazzar's Feast*, by EDWIN ARNOLD.

Conductors.—Signor BEVIGNANI, Signor BISACCIA and Mr A. VISETTI, Mr W. GANZ and Mr ALBERTO RANDEGGER.

Arrangements are pending with some other Eminent Artists.

Stalls, £1 1s. Reserved Seats, 10s. 6d. Balcony, 21s. and 10s. 6d. Back Balcony (unreserved), 5s. Upper Balcony and Area, 3s.

Tickets may be obtained of Chappell & Co., 50, New Bond Street, and 15, Poultry; Cramer & Co., 201, Regent Street, and 63, New Bond Street; Lamborn Cock, 23, Holles Street; Mitchell's Royal Library, 33, Old Bond Street; R. W. Olivier, 38, Old Bond Street; Keith, Prowse & Co., 48, Cheapside, and 13, Grand Hotel Buildings, Charing Cross; A. Hays, 4, Royal Exchange Buildings, and 20, Old Bond Street; Stanley Lucas, Weber & Co., 81, New Bond Street; Bubb, 167, New Bond Street; Lacon & Ollier, 168, New Bond Street; at Mr Austin's Ticket Office, St. James's Hall, 28, Piccadilly; and of SIR JULIUS BENEDICT, 2, Manchester Square, W.

HENRY LESLIE'S CHOIR, 1882.—ST JAMES'S HALL.—RE-ORGANIZATION. President—MR HENRY LESLIE. FIRST CONCERT, TUESDAY Evening next, July 4, at Eight o'clock. Vocalists—Miss Orridge and Mr Joseph Meas. Madrigals and Part Songs: Motet for Double Choir, "In exitu Israel" (Samuel Wesley); Part Song, "Who is the angel that cometh?" (Henry Leslie), first time of performance, conducted by the Composer. Pianoforte—Mr J. G. Calcott. Organ—Mr John C. Ward. Conductor—MR ALBERTO RANDEGGER. Tickets, 7s, 6d., 3s., and 1s., at Austin's Office, St James's Hall, and usual Agents.

HERR SCHUBERTH'S BENEFIT.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. Sixteenth Season, 1882. The 71st CONCERT will take place on THURSDAY Evening, July 6, for the Benefit of Herr Schubert. Early application for tickets to be made to H. G. HOPPER, Hon. Sec., 244, Regent Street, W.

HERR SCHUBERTH'S BENEFIT.

MOZART AND BEETHOVEN SOCIETY. President—The Marquis of LONDONDERRY. Vice President—Herr SCHUBERTH. The next CONCERT will take place on THURSDAY Evening, July 6, for the Benefit of Herr Schubert. Early application for tickets to be made to H. G. HOPPER, 244, Regent Street, W.

BIRKBECK INSTITUTION.—MR FREDERIC PENNA'S Illustrated LECTURE on "MENDELSSOHN'S PORTRAIT OF ELIJAH," July 5. Accompanist—Herr Hensler.

ORGANIST AND CHOIRMASTER WANTED for Monks-town Parish Church, Diocese of Dublin.—The Select Vestry invite Candidates for the above post, which is now vacant. The duties consist of Sunday and one Weekly Service, also Special Lent and Advent Services, and Weekly Choir Practice. Salary £60 per annum. Monkstown is one of the leading suburbs in the vicinity of Dublin, from which it is distant only five miles by railway, and there is an excellent opening for private tuition. Address, with copies of testimonials, before 5th July, to Rev. Canon PEACOCKE, 3, Vestry Place, Kingstown, Dublin.

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BENEDICT'S "CARNEVAL DE VENISE."

MISS BEATA FRANCIS will sing Sir JULIUS BENEDICT'S Variations on the "CARNEVAL DE VENISE" (accompanied by the Composer), at St James's Hall, This Day (Saturday), July 1.

"KILLARNEY."

MDME ALICE BARTH will sing BALFE's popular Song, "KILLARNEY," at Newcastle-on-Tyne, on Wednesday next, July 5; and at Tynemouth, July 8.

"ALICE, WHERE ART THOU?"

MR FREDERIC ROBERTS (of the London Conservatoire of Music) will sing (by desire) ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at their Musical Soirée, 30th July next.

"ALICE, WHERE ART THOU?"

MR ALFRED HEMMING will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at the Grosvenor Hotel, July 6.

SUNG BY MISS ALICE FAIRMAN.

"AT MORN I BESEECH THEE." Sacred Song, rapturously eulogized at Mdme Liebhart's Concert, Words by GABRIEL (12th Century). Music by MICHAEL BERGSON, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

LA POMPA DI FESTA. Grande Marche, pour Piano, à Quatre Mains. Par IGNACE GIBSONE. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

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"HER VOICE." IGNACE GIBSONE's popular Song (poetry by "A Soldier's Daughter"), sung by Mdme ENRIQUEZ, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

Published This Day.

FLOWERS OF MEMORY.

SONG.

Words by J. WESTON.

Music by

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Words by TENNYSON.

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TRISTAN UND ISOLDE.

Audi alteram partem.

Wagner's *Tristan und Isolde*, heard for the first time in England at Drury Lane on Tuesday night, brings to a close the performances of that master's entire works, from *Rienzi* to the *Götterdämmerung*, which have been given in London in the course of one season—a feat, by the way, which, we believe, is unprecedented even in Germany. That this opera should have been the last in order of production is appropriate in more than one respect. For not only does it show Wagner's style of music in its maturest stage, but it is by many competent persons believed to be his *opus magnum*, the standard, indeed, by which the artistic value of his work will finally be judged. Leaving the question of absolute and of relative merit for the present undecided, we may safely say that no other work of Wagner is so thoroughly his own and so entirely unlike what any other composer has ever done or is likely to do. The unity of feeling and expression, the continuity of unremitting passion here displayed, are probably unprecedented in the history of music. It has been said that the musical structure of *Lohengrin* is virtually founded upon the alternation of the A major and F sharp minor chords. Infinitely more true is it that *Tristan und Isolde* is consistently evolved from that wonderful love-motive which appears in the overture, and, with its congeners and various developments, never leaves hold of the hearer from the first bar to the last. There is, indeed, nothing to divert the attention from the central idea of the action thus translated into music. The incidents of the story are of the simplest kind; there are no scenic effects to speak of; of the three scenes presented the first takes place on the deck of a ship, the second in an arbour, the third in the courtyard of a castle; a male chorus is employed in the first act only. Everything, in short, depends upon the brief joys and acute sufferings of the ill-fated couple, which are set forth in a series of pictures full of subtle psychological design and sombre colour. Perhaps nowhere else has Wagner shown greater boldness than in the continued strain of passion which he sustains throughout this opera. Nowhere, also, are his demands on the physical and mental faculties of his interpreters more exacting. The representatives of Tristan and Isolde—for the other characters are comparatively subordinate—must be not only singers of exceptional voice-power, but also actors of the highest order. They scarcely ever leave the stage, and while there they are not for a moment unemployed. They are always the centre of the action, and even when they keep silence their by-play and attitudes should be full of significance.

* * * * *

With the main incidents of Wagner's drama most of our readers are acquainted. The story of Tristan and Isolde has been a favourite one with English poets, ancient and modern. Sir Walter Scott has edited from a manuscript in the Advocate's Library at Edinburgh the lay of "Sir Tristrem," which he erroneously attributes to Thomas of Ercildoune. Mr Tennyson and Mr Swinburne (in his forthcoming volume) have, each in his own individual fashion, treated the story of the lovers. In mediæval times that story ranked in popularity with the parallel incident from the Arthurian circle—the love of Lancelot and Guinevere. Derived originally from Celtic sources, it belonged to that great wave of mythical lore which continually kept crossing and re-crossing the Channel from the Welshman to the Franco-Norman, and back again to the Saxon and Anglo-Norman, leaving its flotsam in the literatures of most European nations. The names of some of the greatest poets of mediæval France, Chrétien de Troyes and Marie de France among the number, are intimately connected with the development of the story. Trouvères and troubadours continually allude to it, and we could quote Provençal and French versions of the identical "Lai don chievrefriel" which Tristan was supposed to have addressed to the beautiful wife of his uncle. Dante also is familiar with "Tristano di Cornovaglia," who with Francesca and Paolo, Semiramide, Paris, and other famous lovers appears in the fifth canto of the "Inferno." But by far the most beautiful and most comprehensive mediæval treatment the story received at the hands of a German poet, Master Gottfried von Strassburg, on whose work Wagner's drama is more immediately based. That Gottfried's poem is drawn from English and French sources there is external and internal evidence. He himself mentions a "Thomas von Britanje" as one of the authors he had studied, and is fond of quoting a lovely French couplet,—

"Isot ma drue, Isot ma mie,
En vos ma mort, en vos ma vie,"

which one is almost sorry that Wagner has allowed to escape him. But, in spite of this, there are in Gottfried's poems features, such as the beautiful description of the lovers' life in the forest, which none

but himself could have written. A parallel between the treatment of the same story by the mediæval and the modern German poet would lead to interesting results. The differences are, in the first instance, accounted for by the exigencies of epic and dramatic poetry. The episode of Kiwalin and Blancheffleur and the early youth of Tristan Wagner justly ignores, and a second "Isolde aux blanches mains," who plays a conspicuous part in the epic, likewise remains unmentioned. But apart from these necessary excisions, the spirit in which he approaches the subject is very different from that of his predecessor. Gottfried von Strassburg looks upon his subject with the delight of a *conteur*. The love of the pair strikes him merely from its picturesque side; to their guilt he is all but blind. His poem being left unfinished, we cannot, of course, tell whether, after having adorned the tale, he intended to point a moral. But so far as it goes, that tale, if not exactly immoral, is at least totally un-moral. With the deeper consciousness of the modern poet this conception did not tally. As in all Wagner's dramas, the guilt of Tristan and Isolde is immediately followed by punishment and repentance bitterer than all outward punishment could be. A sadder pair of lovers has, indeed, never been presented on the stage. Their passion is not happiness; it comes to them like a decree of fate, against which they vainly struggle, and which leads them to death. This idea of fate is represented by the love-potion which the pair drink in accordance with the old story. Of the mythical element thus introduced one might say what Carlyle says of the supernatural agencies in Goethe's *Faust*: "The poet retains the supernatural vesture of the story, but retains it with the consciousness on his and our part that it is a chimera; nowise a real Object, but a real Shadow of an Object which is also real, yet lies beyond our horizon, and, except in its shadow, cannot itself be seen." In other words, the love-potion is merely the symbol of that passion which, as the Psalmist says, is "strong as death" and knows of no fetter.

With Wagner musical and poetical inspiration always spring from the same source, and we find, therefore, that the idea of the love-potion is identified with that leading melody, from which, as we said before, the entire structure of the score is organically evolved. To give an idea of the structure in ordinary critical prose would be next to impossible. The absolute unity of the design will not allow us even to point to detached features of beauty or interest. Everything, from the sailor's song, heard from the masthead as the curtain rises, to the death-scene of Isolde, frequently sung at concerts, and appreciated, although not fully realized, even there—is closely knitted together. There are no arias or *ensembles* or finales in the ordinary sense. The wonderful love-scene, which fills almost the entire second act, cannot, for example, be called a duet in the technical sense. The music here follows the converse of the lovers in its subtlest changes, rising and falling with the undulations of their feeling. There is here nothing but melody, but there are no tunes. The meaning of this difference will be apparent if the reader will compare the motive intoned to the words "Oh sink' hernieder Nacht" with Wagner's song, "Dreams," published separately as a "study to Tristan." By that means insight will be gained into Wagner's method of wedding his melodic materials into an organic whole. Towards the end of the duet Brangane's voice warning the lovers is heard from the tower where she is keeping guard. Wagner here has used the idea of the "Watcher's song" found in the Provençal *alba* and in the German *Wächterlieder*. But again this idea is in absolute accordance with the dramatic situation. The truly dramatic account to which the *Leitmotive*, or representative themes (fortunately not as yet labelled with fictitious names by a German pedant) are turned may be illustrated by at least one instance. When King Mark asks Tristan for the hidden cause which could have induced the faithful knight to betray his trust, no answer is forthcoming from the hero. But that answer is supplied by the orchestra intoning the theme identified with the love-potion. Faith has yielded to resistless passion. Such are a few features of a score in which musicians recognize one of the most concentrated and sustained efforts of their art. To give an idea of the dramatic structure of Wagner's work it will suffice to say that the first act takes place on board the vessel which carries the unwilling Irish bride to King Mark. Despair and love's disappointment drive Isolde to the resolution of destroying her own life together with that of Tristan, who has killed her kinsman Moralt, but whom she loves in her own despite. Tristan is asked to drain with her the cup of atonement, but without Isolde's knowledge the prepared poisonous draught is exchanged by the faithful Brangane for the love-potion. The second act shows the secret meeting of the lovers and their betrayal by Melot, Tristan's faithless friend. Tristan, crushed by the gentle reproach of his benefactor, makes a feigned attack on Melot, and is pierced by his sword. Taken to his castle in Brittany by his retainer Kurvenal, the hero in the third

act dies at the moment when Isolde arrives with a message of forgiveness and hope. Isolde expires on the body of her lover. Whether a drama treating of unrelieved tragic passion in a style of commensurate severity will ever gain the popularity of such works as *Lohengrin* or *Die Meistersinger* must appear doubtful; but the value of a work of art cannot be measured by the degree of popular favour it is likely to find.—*Times*.

CHESTER MUSICAL FESTIVAL.

Chester, June 10.

There was again a very large attendance at the cathedral this morning, and a more attractive programme could hardly have been offered. The success of the festival will doubtless encourage all who are interested in the cultivation of music. Those who have no experience of such enterprises can have little idea of the labour involved in bringing them to a prosperous issue. At Chester there is no permanent body of organisers, with tradition to guide them, such as the managing committee of the Three Choirs Festivals possess, and a scheme of the kind could not be attempted without serious risk. But the Dean, enlightened and sympathetic, evidently believes that religion can only gain by calling in music to its aid; the Precentor, too, the Rev. C. H. Hylton Stewart, hon. secretary of the committee, has been unsparing of his energy; while in Mr Joseph C. Bridge, cathedral organist, he has found a devoted colleague, and the success of their united efforts gives reason to hope that the Chester Festival may become triennial.

The oratorios in the Cathedral to-day were Haydn's *Creation*, and Sterndale Bennett's *Woman of Samaria*. *The Messiah* seems to be no longer indispensable at an English festival, and if Yorkshire has dared three times to abandon the most popular of oratorios, Chester may be forgiven for following the example, especially as Haydn's favourite work was given instead. "I intend this to live," said the composer, when asked why he devoted so much time and care to its composition; and one is conscious of unabated freshness and beauty in listening to it for the hundredth time. I cannot say I never heard a finer performance of *The Creation*, but a more interesting one could not have been desired; the chorists were familiar with the music, and the experience of the two previous days had been useful to them and all concerned. Manchester amateurs were now and then inevitably reminded that all the members of the band did not belong to Mr Halle's orchestra; but very few shortcomings were noted in the picturesque accompaniments. The solemnity of the Representation of Chaos, indeed, was intensified by the surroundings, and the leading instrumentalists were all equal to their tasks. I might mention examples of really fine choral singing in this performance of *The Creation*—and in nothing else have the chorists more creditably distinguished themselves than in "The heavens are telling," "Achieved is the glorious work," and "The Lord is great." The solo parts were taken by Mme Marie Roze, Messrs Maas and Hilton. Mme Marie Roze cannot be expected to rival the achievements of Jenny Lind, Clara Novello, or Thérèse Tietjens; but in "With verdure clad," and "On mighty pens," the beauty of her voice, and her brilliant execution, were heard to great advantage. How Mr Maas sings the tenor music your readers do not require to be told; his superb voice told with admirable effect, and his reading of "In native worth" was a model of refinement. Mr Hilton, too, who had carefully studied the music, did excellent service. This gentleman's voice is a genuine bass, and his sonorous low notes were not superfluous. In consequence of the length of the programme, the duets, "Of stars the fairest," and "Graceful consort," were omitted.

In some respects, *The Woman of Samaria* was the most interesting performance of the week, and its introduction was all the more welcome as the opportunities of hearing it are so rare. Why this is so it is not easy to say; that it should not be, all who appreciate what is great in English art will admit. For in this oratorio we have the product of the maturity of England's most eminent composer, one who has achieved much; whose symphonies, cantatas, concertos, and songs rank with the works of the genuine masters, and who never once sacrificed the dignity of his art by writing a commonplace bar. The subject of *The Woman of Samaria* may not have been fortunate, inasmuch as it affords little opportunity for dramatic treatment; but in no work of the kind are learning and scholarship more admirably directed to the illustration of religious aspiration, tender pathos, and devotion. The choruses, "Therefore with joy shall ye draw water," "Blessed be the Lord God of Israel," and "Therefore shall they come," could only have been written by a great musician; the solos are models of dignified sacred song, and the quartet, "God is a Spirit," is too well known to need more than mention. The orchestration, too, is worthy of the composer of the *Wood Nymphs* overture. Sterndale Bennett, indeed, was not only

a master of orchestral resource, but a most artistic musical colourist; he never exaggerates, moreover, and the art of this beautiful work is really perfect. There might have been an earnest disposition to do justice to the final performance of the Chester Festival, and assuredly the result was most gratifying, high praise being due to Mr Bridge, the conductor. The band and chorus were again at their best, and with such singers as Miss Mary Davies, Mme Patey, Mr Guy, and Mr King, the songs were of course efficiently rendered. Miss Mary Davies once more proved her ability to do justice to exacting demands. Her fine voice was, as usual, under perfect control, and she was equally effective in the trying air, "Art thou greater," as in the not less important recitatives. Those who had the good fortune to hear Mme Patey give the pathetic air, "O Lord, Thou hast searched me out," will not soon forget this superb display of vocal art. Mr Guy sang the tenor music with real taste, the fine quality of his voice being not less apparent in the concerted than in the solo music; while Mr F. King, whose singing has been so justly admired, fully sustained the favourable opinion already elicited. The singing of an unaccompanied quartet is often a painful ordeal at a great festival, even when the duty is entrusted to eminent vocalists, but the most fastidious could ask for nothing more exquisite than the rendering of "God is a Spirit" by Miss Davies, Mme Patey, Mr Guy, and Mr King. Nothing, perhaps, during the festival created a deeper impression; the rapt attention of the great audience was remarkable, and at the end there was a murmur of sympathetic appreciation which could not fail to gratify the executives. It is to be hoped that the "marked success" of the performance of this beautiful work may encourage other committees to follow the example of the managers at Chester.

A ballad concert was given to-night at the Music Hall; but to make it worthy the occasion, "string quartets" by Schubert and Beethoven were introduced; and with such interpreters as MM. Straus, Jacoby, Otto Bernhardt, and Vieuxtemps, the Chester amateurs had reason to deem themselves fortunate. Nearly all the leading singers took part in the concert. E. J. B.

LONDON ACADEMY OF MUSIC.

The professional students of the London Academy of Music gave their annual summer concert at St James's Hall on Saturday afternoon, June 24, when a large number of talented, promising young vocalists and instrumentalists took part. The concert opened with Mendelssohn's Chorus, "Praise ye the Lord," solos by Mdlles Masset, Letherbarrow, and Elstob. This was followed by a "Rondo Brillante" (Mendelssohn), well played by Miss Elsie Evans; an aria, artistically rendered by Mr Noyes; and Beethoven's *adagio* and *rondo*, from his Concerto in G, performed by Miss Kate Griffiths with remarkable skill and ability. Miss Carreras sang with purity of tone and pleasing effect Mendelssohn's "Infelice"; Miss O. Josephs rendered Bellini's "Ah, non credea" in good Italian style, and Miss F. Smith won deserved plaudits in Mercadante's aria, "Se m'abbandoni." Miss Rose Moss in "Batti, batti," Miss Luke and Miss White in a trio by Rossini, Miss Martin in a cavatina of Meyerbeer's, Mr Reakes in an excellent rendering of an air from *L'Etoile du Nord*, and Miss Browne in the contralto solos of Rubinstein's *Die Nixe*, also proved their skill and ability as pleasing and well-cultured vocalists. Two of the marked features of the concert were—the violin solo of Miss Kate Chaplin, who gave an admirable rendering of the Finale in one of De Beriot's concertos, and the violin playing of Mr Skuze, a performer who, in regard to age, might with propriety have been announced as "Master Skuze." This young executant played the first movement of Mendelssohn's Violin Concerto in a style and with an amount of skill so marked, as to excite the liveliest hopes of future fame under the tuition of his esteemed master, Herr Pollitzer. Mr Newman also rendered a solo of De Beriot's with skill and effect. Miss Nellie Chaplin gave a really brilliant performance of Liszt's "Fantaisie Hongroise," and Miss Louis, Miss Titmas, and Miss Anstie gave pianoforte selections from Chopin with brilliancy, skill, fine touch, and taste. The stars of the occasion, besides Miss Nellie Chaplin, were Miss Florence Waud, who played the first movement of Schumann's A minor Concerto, and Miss Maggie Okey, who rendered the *andante* and *rondo* of Chopin's E minor. Both these clever pianists played with their accustomed skill and excellence, and both, it may be remembered, have already won high honours in public. The concert was conducted by the Principal of the institution, Professor Wylde, Mus.D.—*The Echo*.

The Order of the Italian Crown has been conferred on Massenet and Landozzi, while Felice Lezano has received from Madrid the Cross of Isabella the Catholic and, from Lisbon, that of St Jago.

ROYAL ACADEMY OF MUSIC.

A concert was given by the students of this institution in St James's Hall, on Wednesday afternoon, with marked success, the room being crowded, and the various performances deserving all the applause bestowed upon them. Brilliant talent is, unfortunately, rare among native aspirants to musical honours, nor can anything be conceived more depressing than the experience, year after year, of mediocrity hopeless of ever rising beyond itself. The proceedings were encouraging. There seemed just a possibility that a few of those who took part in them would come out of the "ruck," and obtain from their art something more than the living which, under the strain of modern life, is often the be-all and end-all of ambition. The "program"—as the dictionary of the establishment, with a leaning towards a reformed orthography, spells programme—contained several works of an important character, written by students. Among these were a "Pastoral" overture in A, composed by Mr John Cullen; an overture in E major, from the pen of Mr G. E. West; and a "Credo," in which Mr G. J. Bennett essayed one of the most formidable tasks imposed by ritual upon a Church musician. Mr Bennett—we resist the temptation of his youth to call him Master—had on several previous occasions made a very favourable impression with works of an ambitious nature. The fact may not, however, have excited more than passing remark. We are accustomed to the dramatic surprises of musical juvenility, and equally familiar with the evanescence of the hopes it calls forth. Mr Bennett promises an exception to the usual rule. He holds on; more, he takes a firmer grip with each succeeding year, and encourages us to anticipate a time when he will fill some such place as that once occupied by his distinguished namesake, part of whose beautiful concerto in F minor was in Wednesday's programme. The new "Credo" is a work of very high promise, showing not only rare command of technical resources, but a strength of imagination and a power of expression not usually associated with pupils in their "teens." We do not, of course, enter into detailed criticism. That will be the right of Mr Bennett's works by-and-by. Meanwhile let him persevere, remaining unspoilt by praise, undeterred by discouragement, a brave and modest candidate for the prize between which and him lies, at present, a long and weary way. Another important novelty was a pianoforte concerto in E, by Mr F. B. Jewson, one of the earliest students of the Academy, and now one of its most respected professors. Mr Jewson received his training at a time when the art of pianoforte playing flourished in its purity, untroubled by "higher development." It may be assumed, therefore, that his concerto contains genuine pianoforte music, and this is the case. Modelled on the good old lines, yet not without something of the grace and freedom of modern ideas, it is eminently what it pretends to be, and very grateful to the performer withal. The opening movement contains some admirable passages, but the interest is cumulative, and rises through the *andante con moto* to a climax in the really piquant and attractive finale. We congratulate Mr Jewson upon this thoughtful utterance at a time when hysteria and convulsions seem to be fashionable. The solo was played by Miss Dinah Shapley, to whom the work is dedicated, and so played as to command general approval of the performer's talent. Among other features of the concert were an excellent rendering of the romance and *allegro assai* from Mozart's concerto in D minor, by Miss Beatrice Davenport, the singing, by Miss Thudichum—who has a capital voice and method, but wants animation—of "Come per me sereno," Mr L. Williams's spirited and artistic delivery of "Nasce al bosco," and a really able performance, by Mr Frank Arnold, of an *andante* and *scherzo* by Ferdinand David. The orchestra, as usual, was conducted by Mr Shakespeare.—D. T.

CORBURG.—The report that the Duke was prepared to have a regular operatic company again at the Ducal Theatre, at least from October to March, provided the Municipality continued the grant of 5,000 marks of last year to the company from Nuremberg, and that the Municipality had consented, was erroneous, the Municipality declining the proposal.

MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

The Montague-Turner Company continues its performance of opera in English at the Bijou Theatre. Miss Annie Montague and Mr Charles Turner have been applauded in every part they have essayed. The theatre is almost always crowded, and, frequently, numbers are refused admission. The operas already produced are *The Bohemian Girl*, *Maritana*, *Lucia di Lammermoor*, *Il Trovatore*, and *Faust*. *The Rose of Castile* is announced for this evening, *Martha*, *Lucrezia Borgia*, *Fra Diavolo*, and *Mignon* being in preparation, the company remaining for five weeks more, making eleven in all. The other leading artists are Misses Williams, J. Deakin, Maud Walton, and Vanosta, Messrs C. Templeton, B. Levison, Percy Shannon, J. Gordon, and Gainor, the last named, a baritone, making a successful *début* as Valentine in *Faust*. M. Léon Caron conducts the orchestra, and Signor de Vivo is business director.

Mr Martin Simonsen has formed a new opera company for the chief cities of Australasia, the members being Mdme Simonsen, Misses Martina, Leonora and Fanny Simonsen, Signor Paladini, Messrs Albert Brenner, and E. St Clair. They open shortly in Sydney.

Maritana has been given by the Hawthorn and Kew Harmonic Society in the Town Hall, Hawthorn, near Melbourne. The solo singers were Mrs Emery Gould (soprano), Miss Blanche Fuller (contralto), Messrs G. Smith, W. Sincecock, and C. Kirkland—Mr H. Curtis leading, and Mr W. Turner conducting the orchestra.

Antonio Giammona's "Mass," recently composed for SS. Peter and Paul's Church, Emerald Hill, near Melbourne, was reproduced on Sunday, the 7th inst. Mr M. O'Gorman presided at the organ for the last time. Mr O'Gorman, organist in the church of SS. Peter and Paul for twenty years, is about to remove to Sydney. M. Leon Caron conducted the performance of the "Mass."

Wilhelmj, the great violinist, gave a "testimonial concert," on the evening of the 6th, in the Melbourne Town Hall, his associates being Mdme Gabriella Boema, Miss Marie Conron, and the Metropolitan and Melbourne Liedertafels (under Julius Herz). The orchestra, alternately directed by MM. Steffani and Vogrich, was led by Mr George Weston.

The Education Department have commissioned Mr J. Summers, teacher of music in the State schools, to have Tennyson's "Hands all round" sung by 5,000 children in the Exhibition Building on the Queen's birthday.

On the 5th inst., a new organ, built by W. Stone, of West Beach, St. Kilda, near Melbourne, was opened in the Presbyterian Church, Clarendon Street, Emerald Hill. The instrument is described as follows:—

Compass of manuals, two, CC to A, 58 keys; pedals, CCC to F, 30 keys. Great organ contains: open diapason, stopped diapason, and dulciana, all of 8 ft.; principal and flute of 4 ft.; twelfth 3 ft.; and fifteenth 2 ft. Swell organ—violin diapason, *liblich gedact*, and hautbois 8 ft.; *gegen* principal 4 ft.; piccolo 2 ft.; pedal organ—open diapason 16 ft.; octave 8 ft.

Mr J. Summers, organist of All Saints' Church, St Kilda, performed at the opening selections from Beethoven and Mozart. A vocal concert was also given by the choir of the church, Mr Summers presiding at the organ and Mr Johnston conducting.

A concert in aid of the persecuted Jews in Southern Russia is to be given in the Melbourne Town Hall on the 13th inst. A large number of musicians well-known in Melbourne are to assist.

J. L. T. F.

Melbourne, April 12, 1882.

ST PETERSBURGH (Correspondence).—The plan for the re-organization of Russian opera comprises an increase in chorus and orchestra, with raising of salaries. The chorus will in future number 120, the orchestra at least 100 members. The salary-list for the present chorus of 88 members, 28,000 roubles a year, will be 88,000, so that a first class member of the chorus, hitherto in receipt of 30 roubles a month, will now draw 75. The chorus-singers, also, will be more liberally remunerated. For scenery, machinery, costumes, properties, &c., the estimated amount is one million roubles, 48,000 being set apart for weapons alone. Glinka's *Life for the Czar*, with a new *mise-en-scène*, will inaugurate the next season, to be followed by *Robert le Diable*, *Il Barbiere*, *Le Domino Noir*, and F. David's *Lalla Roukh*. And this is Russian national opera!

FORM, OR DESIGN, IN VOCAL MUSIC.

(Continued from page 389.)

In all the different schools of opera the treatment of the more lyrical portions of the drama follows the same main principle, the principle that we have traced through all the succession of smaller works. An opera is constructed of movements of greater or less length, in balanced alternation of restfulness and changefulness of ideas, both musical and poetical, with tonal or key-form to strengthen the design. Like the alternate condensation and rarefaction of the air in sound-vibrations is the alternate succession of passages with few, long drawn-out ideas, and passages with many short ideas. Together with the period of long-continued verbal ideas is that of long-continued musical ideas and keys; and together with the period of oft-changing verbal ideas is that of oft-changing musical ideas and keys.

In some recent operas certain characteristic expressions serve as helps to the comprehension of the whole, and by their repetition in pertinent situations they light the interest on from one point to another, as do the lamps in a street; but, like those lamps, they do not make the form.

In *Fidelio* we shall find the best example of all we want to show. We know well the story of the wife, Leonora, who, by her persistent devotion, saved her husband from the treachery of his enemy; and we will try to trace the steps by which Beethoven has, in the plan of that opera, illustrated and strengthened the ideas of the story by his music.

Gluck said that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see. Later composers have made it a kind of argument, synopsis, or concise statement of what is to follow. In the overture which is called *Leonora*, No. 3, Beethoven has made a prelude which fulfils all these conditions. Of the four overtures which he wrote for the opera, we feel this to be the one in which he followed his own free and careful judgment. It is a recomposition of the earliest written one (which is called No. 2); and the two which were written subsequently (No. 1 and the No. 4 called *Fidelio*), were written, apparently both of them, in obedience to a request from other people for something that should be brighter and simpler.

Written in the true sonata design, the overture is, at the same time, a perfect work of idea, of poetry; and by the use of subjects from the most important parts of the coming drama (the true *leit motif*), as well as by the general feeling, the composer suggests the line of thought which he wishes to produce in that which follows. The introduction to the overture is a true fantasia, which goes as far towards formlessness as is good; the ideas and keys are suggested, and no sooner do we begin to realise what a thought is than it loses itself in the next. So the expression of sternness fades into melancholy, and melancholy gives place to bright angel thoughts; these in turn are ousted by stormy revenge, which alternates with gentle pleading. The slow introduction is joined to the *allegro* by the half-close in C, which requires for confirmation the first chord of the quicker movement. Of the *allegro* we may say that, through the medium of its perfect and complete design, it tells a story, in no very vague language, of earnest striving, of strong determination, of patient waiting and anxiety, of painful tension of feeling joined to the brightness of hope, rising to a climax of joyous love.

These feelings are made more certain and clear in our minds when we realize that certain musical ideas in the overture are taken from particular situations in the opera. All doubt is removed as to the composer's meaning in the second thought of the introduction

Ex. 180.

Adagio. Clar.



when we find it afterwards used in a complete form as Florestan's solo in the dungeon, and joined to words of lament that happiness is fled from him in the springtime of his life. So, again, in the most exciting place in the overture, when our feelings have been worked up to a climax, there is a sudden interruption and a trumpet call rings out from behind the orchestra.

Ex. 181.

Trumpet.



Basses.

followed after a moment's repose by a swelling melody.

Ex. 182.

Fl., Cl., Bass. in Ss.



The meaning of this we cannot doubt when we come to the prison scene late in the opera. Here, after Leonora's long watching and anxiety, after digging the grave, after her discovery that the starving prisoner is really her husband, after watching Pizarro approach him, after protecting her husband with her own body, and, finally, with the drawn pistol, from Pizarro's uplifted dagger, then the same trumpet call outside seems to cry "Hold," and to beat off the murderer like a baffled dog. Then, too, the band gives forth the same song (see Ex. 182) telling of the relief and of the hope and thankfulness which streams into the hearts of Leonora and Florestan, and which they cannot express but in sobbing phrases, "Saved! Great is God!"

OLIVERIA PRESCOTT.

(To be continued.)

SCOTT AND SONTAG.

On one occasion we had the happiness of entertaining the famous Sontag at a large party at our own house. She was enchanting, as usual. Sir Walter Scott, who happened to be in London, was present. He was delighted at meeting Sontag, whose introduction to Sir Walter Scott on the eve of her appearing in the *Donna del Lago*, was singularly well-timed. In the presence of Sontag the great man was all ears, and eyes, too, I think. When she questioned him about her costume as the "Lady of the Lake," he described to her with the utmost minuteness every fold of the plaid, and was greatly pleased when I produced a genuine satin clan plaid, the present of Lady Sinclair while in Edinburgh, the loan of which I was delighted to promise to Sontag. He showed her the particular way the brooch should be fastened at the shoulder, and would not allow any alteration. Henrietta had two worshippers that evening, the second being Muzio Clementi, the pianist, who seemed as much fascinated as Scott. He got up from his chair, and said:—

"To-night I should like to play also." The proposition was received with acclamation. "He extemporized with all the freshness of youth," writes Moscheles, "and we listened with intense delight, for Clementi very rarely played before company." You should have seen the ecstasy of the two old men, Scott and Clementi; they shook each other by the hand, took it in turns to flirt with Sontag without seeming jealous of one another. It was a pretty duet of joint admiration: of course, the poet, musician, and songstress were the observed of all observers."

BRUSSELS.—(Correspondence).—The number of choristers at the Grand Musical Festival, on the 20th and 21st August, will be 400, the band comprising 110 performers. Among them will be most of the *chefs de pupitre* at the Conservatory Concerts. The programme includes *Alexander's Feast*, Handel (Victor Wilder's translation); *Requiem*, Johannes Brahms; "Le Retour," for choir, Ad. Samuel; "Hymne à la Beauté," (unpublished), P. Benoit, Flemish words by Hiel; Overture, Th. Radoux; overture to *Iphigénie en Aulide*, Gluck; and "Ave, verum," Mozart. The leading artists are Mad. Schröder-Hanfstaengl; Bosquin, of the Paris Opera; Belhomme, of the Paris Opéra-Comique; and César Thompson, a Belgian violinist, pupil of Viëuxtemps.

To Francis Hueffer.

*L'altra Donna del Lago i membri e il cuore,
Di Lancilotto educa in proprio tetto;
Ed ei mostra tal senna, e tal valore,
Che veste l'armi ancora giovanetto,
Vede Ginevra, e non è tardo Amore
Ad infiammare a questo e a quella il petto;
Van per consiglio dalla Donna, e in via
Berlino li separa per malia.*

This, my Francis, is the *Eichel* (thou knowest full well the *Eiche*), which, as it were, in Nymian speech, is "the humour of it." Hum, for example, this tune:—



—and then, after the manner of Antur the Absian, author of one of the seven poems of the *Moallakat*, suspended in the holy sanctuary encompassing the Kaaba, swear by the two eyes of Ibla, and set Rostam the wrestler at nought; it will hardly displease Chosroe.

Bardhamoot.

FROM QUIGG OF CHICAGO.

Chicago, May 27, 1882.

Fizz! Bang!! Boom!!! and the Chicago annex of the Thomas travelling festival combination is gone. The question is now in order, what benefit it has been to art, or, to come down to a lower plane, to Chicago? I can readily see where the benefit comes in to Theodore Thomas, his orchestra, and a few solo singers who, to use a suggestive piratical phrase, "collar the swag," and laugh at the flats who pay for such fragmentary and inartistic performances. I can also see some benefit to the officers, managers, and *employés* of the festival association, in the cheap glory or profit which their little brief authority brought, not forgetting the niggers who demanded fifty cents a piece for camp-stools. But if anybody can show me a sane reason for paying such extravagant sums of money for such results, I shall only be too happy to acknowledge my inability to form a correct judgment. To my mind this prodigal expenditure has yielded neither instruction nor profit. I think Mastodon festivals place themselves on the level of Mastodon minstrels by making quantity rather than quality an attraction. To advertise the biggest soprano, the biggest band, and the biggest chorus, is but following the example of Haverly, who claims to have more niggers in his Black Hundred than any other minstrel show, and asks the public to "count 'em." The only reasonable excuse for the existence of a music festival is to exhibit the musical resources of the community in which it is held, and in this respect the Damrosch festival of 1881 was a legitimate display of the resources of New York and its tributary cities.

But what position does Chicago occupy in the late Festival? All the principal features, including leader, orchestra, and solo-singers, were brought from other localities and advertised, *à la* Barnum, as curiosities. And such indeed some of them proved to be, notably the big German *frau*, with her big voice, and the big chested Candidus, and the brawny Campanini, who made themselves heard in the *forte* passages, at least, to the occupants of the seats in the lower half of the barnlike structure, giving a satisfactory exhibition of physical powers; but as for such little piping voices as Mrs Osgood or Mr Toedt, their numbers might as well have been given to an audience of deaf and dumb people. The choir then was the only Chicago portion of the festival, and though its work was comparatively creditable, it was not equal to so pretentious an occasion, and greatly inferior to the oratorio work of such choirs as the Boston Handel and Haydn, the Philadelphia Cecilian. This, however, is not to be wondered at, since it was scratched together to do duty as a festival chorus and serve as tail to the Th. Thomas kite. It was, perhaps, fortunate for the public that the Chicago contribution was confined to the choir, if the ladies who took the parts of the three *Rhine Daughters* in the fragment of Wagner's *Rheingold* on Friday afternoon were a sample of home talent. I am not familiar with the *libretto* of the *Rheingold*, but know that Wagner is nothing if not descriptive; so that, at first, I suppose the unearthly dissonances were provided by the great master to illustrate the outcries of three maidens entering a vocal protest against being drowned in Rhine-water, and shivered an involuntary tribute to his genius in reproducing such a discordant idea, but with the aid of a powerful glass, I dis-

covered from the grimaces on the face of the divine Theodore that the idea was not of Wagnerian but of Chicagoan origin.

The Thomas Travelling Festival is an imitation of, but not an improvement upon, the Oratorio Festival of England, which flourishes like a bay tree, because a *raison d'être* exists in a genuine love of classic music, and a desire to excel in its performance. There, masses of thousands of singers may be obtained to give *The Messiah* and kindred works from memory with entire fidelity to the original score, being familiar with them from earliest childhood. The band, as well as the choir, is there of local origin, and the solo parts generally assumed by local favourites, though sometimes renowned singers are brought from abroad to give *éclat* to the occasion. But in these feasts there is nothing served up like the *matinée* programmes of the Chicago Festival, which were as Joseph's coat, of many colours and many shreds and patches. It may be said that Mr Thomas is not responsible for the patchwork character of these programmes, and the fact that the fragments of which they are composed are from works of acknowledged masters may be used as an argument in their favour. But Mr Thomas poses as an educator, and one to whom all the devices of the showman are abhorrent. What are these patchwork programmes made for except to pander to a morbid appetite for novelty, and catch the dollars of the uncultivated masses by the usual catch-penny display of puffs and portraits of singers, thus advertised into notoriety, which passes for merit with such people as lack musical intelligence. Materna certainly deserves all the notoriety she has achieved, and yet I will match Emma Abbott against her for drawing a house. It may flatter our vanity to be called a musical people, and Mr Thomas has not been above putting his name to a magazine article in which the assertion is made; but it certainly is not true as applied to the masses, and particularly that large class of business men upon whose patronage such travelling festival enterprise must depend for financial success.

It is the Hip! Hip!! Hurrah!!! and the Fizz! Bang!! Boom!!! which catches the swell mob, and the Thomas travelling festival will play itself out as soon as the limit is reached, beyond which the Fizz! Bang!! Boom!!! business loses its novelty. When the study of music shall be made compulsory in our public schools, as it should be, and our children learn to read music as they do their letters, classic music would be enjoyed even more than the prevalent rubbish of to-day. Then, and not until then, may we truthfully claim to be a musical people, and it is a great pity our law-makers cannot be made to realize that it would be a profitable investment to impart such a knowledge to the rising generation as would do more towards abolishing these low places of resort which degrade music into a temptation for intemperance, and a cloak for vice, than all the sumptuary laws the ingenuity of man can devise. The Thomas travelling festival has not yet made a raid into St Louis, and it is to be hoped for the sake of St Louis it may not, for it brought neither financial nor artistic success to Chicago. In saying this, I do not wish to detract from the just meed of praise due to the genius of Thomas as a leader, the exceptional skill of his orchestra as musicians, or the phenomenal merit of such artists as Materna, Cary, Candidus, and Campanini; but it was simply a physical impossibility to give a satisfactory performance in a building where more than one half the audience stood, or sat, in positions where the delicate playing of the instruments, the enunciations of the words, even the intonations of the voices, were inaudible, while the facial expression of the singers were invisible.

J. TRAVIS QUIGG.

STUTTGART.—The anniversary of the Conservatory, which ought properly to have been held on the 15th April, that being the day on which the institution was founded, passed off in a satisfactory manner. The King, who, since 1867, has been its patron, bestowed decorations on the director, Dr Faist, the business-manager, Dr Scholl, and Herren Lebert, Stark, and Keller, who have belonged from the first to the professional staff.

LEIPZIG.—An interesting collection of autograph MSS. and letters of eminent composers was recently brought to the hammer by Liszt and Francke. The Mendelssohn MSS., mostly from the collection of the late Schleinitz (15 lots), realized 9,212 marks, out of which the score and pianoforte arrangement of *St Paul* counted for 6,590 (score 4,090, the arrangement 2,500); a volume of 25 leaves, 990 marks; his last composition (2 leaves, 646 marks; lots 25, 28, and 29 (4 leaves, 2 leaves, and 1 leaf), 196, 175, and 160 marks respectively. Four MSS. of Schubert's fetched 5,145 marks, 940 marks being given for the four pianoforte sonatas. A volume of old sacred compositions copied out by Mozart brought 700 marks; Beethoven's still unpublished "Tattoo" 630; and his Note Book, 1,300. The sale was attended by bidders from Paris, Dresden, Dessau, and America.

TO CORRESPONDENTS.

DILETTANTE.—Yes, the late and never-too-much-regretted Angiolina Bosio played Semiramide in Paris (Salle Ventadour), with Borghi-Mamo as Arsace; and she was the original Zerlina of *Fra Diavolo* at the Royal Italian Opera, introducing at the beginning of Act II., the florid *bravura* air from *Le Serment* (another opera by Auber), which was wont to rouse the audience to enthusiasm. With regard to these particulars "Dilettante" is right; in all others he is wrong. The "originals" in Rossini's *Conte Ory*, at Covent Garden, were Bosio, Gardoni, and Ronconi.

DEATH.

On June 28, at the Cloisters, Westminster, JAMES TURLE, organist and master of the choristers of Westminster Abbey, in his 81st year.

The Musical World.

LONDON, SATURDAY, JULY 1, 1882.

CONCERTS.

THE concert-season proper may now be said to have reached its climax. The German performances, under Richter and Hallé, have terminated, the one with Beethoven's Choral Symphony, the other with the Mass in D. About these, however, and the Crystal Palace Concerts (also coming to an end with the Choral Symphony—which will soon be tabooed by the "advanced school," like the *Battle of Prague*, *Don Giovanni*, and the *Sonnambula*, as worn out and effete), we have a summary in hand, wherein divers signs of the times are discussed.

JUDAISM IN MUSIC.*

(Continued from page 387.)

I have stated that, at first, before the Jewish agitation, of which the motives were concealed in so remarkable a manner, was commenced against me, there were signs of a desire to enter into a discussion and investigation, conducted in an honourable German fashion, of the views advanced in my writings on art. Let us suppose this agitation had not been set on foot, or that, as would have been just, it had been frankly and honourably limited to its immediate cause, the question we should then have to answer would be: what turn would the matter have then taken, according to the analogy of similar passages in the undisturbed progress of German civilization? I am not of the optimist opinion that very much would have resulted from such a turn, but something, at any rate, might have been expected, and certainly something different from what actually occurred. If we understand the case correctly, the period had arrived for music as well as for poetical literature, to convert into the common property of the nation, and of the world, the treasures bequeathed by the incomparable masters who, in a compact series, represent the great regeneration itself of German art. The question was what direction this conversion would take. It assumed the most definite form with regard to music, for here, thanks to the latter periods of Beethoven's course of creation, this art had entered upon a completely new phase of development, far surpassing all the views and assumptions previously entertained of it. Under the guidance of Italian vocal music, music generally had become an art that merely pleased; thus its capability of obtaining the same importance as the art of Dante, and of Michael Angelo, was altogether denied it, and it was placed among arts that were avowedly inferior. A completely new recognition of the nature of music was, therefore, to be gained from the great Beethoven; the root whence it had grown to such a height and to such significance, was to be intelligently traced back, through Bach, to Palestrina, in order thus to found for its æsthetic appreciation, a completely different system from what that system could possibly be which was based upon our taking cognizance of a development very foreign to these masters.

The proper sentiment of this was quite instinctively alive in the German musicians of the period, and I here designate to you Robert Schumann, as the most significative and the most highly endowed among them. In the course of his development as a composer, we can most clearly prove the influence exerted upon our art by the Jewish element which I have described. Compare the Robert

Schumann of his first, and the Robert Schumann of his second, creative period: in the former, we find plastic fashioning impulse; in the latter, subsidence into bombastic superficiality degenerating into would-be mysterious shallowness. Corresponding with this is the fact that, in the second period, Schumann looked unfavourably, sullenly, and apathetically upon those to whom, during his first period, he had, as editor of the *Neue Zeitschrift für Musik*, offered his hand with such warmth, and with such German amiability. In the bearing of this paper, in which Schumann (with an instinct which was also correct) exerted himself as an author, for the task imposed upon us, you can perceive equally well with what a mind I should have had to take counsel, had I had to come to an understanding with him alone as to the problems which were occupying my attention; we here, indeed, meet with a different language to the dialectic Jewish jargon at last introduced into our new æsthetics, and—I maintain my assertion—in this language, we should have come to an advantageous understanding. But what was it which gave the Jewish influence this power? Unfortunately, one of the German's leading virtues is also a source of his weaknesses. The calm, dispassionate self-confidence, peculiar to him, which keeps all soul-tormenting scruples at a distance, and sends forth so many a thoroughly truthful deed from his equable nature, when undisturbed, may, if there is only a slight deficiency of the necessary fire, easily turn into that wonderful slothfulness in which, owing to the continuous neglect of all the higher desires of the German spirit in powerful political spheres, we now behold nearly all those minds sunk which have remained quite faithful to German nature. Into this slothfulness sank, also, the genius of Robert Schumann, when he found it a trouble to make a stand against the busy and unquiet Jewish spirit; it was fatiguing for him to have always to gain a clear comprehension of what was going forward. Thus he unconsciously lost his noble freedom and thus his old friends, whom he at last actually disowned, lived to see him carried off in triumph by the Jews of Music as one of their party!—Well, my respected friend, this, I think, was a result which meant something, was it not? The mention of Schumann's case relieves us at any rate from the task of throwing a light on less important instances of subjugation, which were more easily effected in consequence of this most important one.

But these personal results are supplemented by those in the domain of associations and societies. Here, also, the German mind, in conformity with its natural disposition, showed itself disposed to prove by deeds what it felt. The idea, which I mentioned to you as the task of our post-Beethovenian period, really united, for the first time, a continually increasing number of German musicians and musical amateurs, for objects which obtained their natural significance by the conception of that task. That excellent person, Franz Brendel, with faithful perseverance, first started this, in consequence of which it became the custom of the Jewish papers to adopt a contemptuous tone with him; and we must consider it as really glorious for him to have also seen what was necessary in this respect. The weakness, however, of the whole German system of association could not fail to manifest itself the sooner in this instance, since an association of German musicians was opposed not, for instance, to the powerful spheres of state organizations conducted by different governments, as is the case with other free associations condemned to similar ineffectiveness, but to the most powerful organization of our age, to that of Judaism. It was evident that a great Union composed of musicians could exercise a beneficial influence only by adopting the practical plan of giving the most admirable model performances of works of importance for the development of German musical style; for this, means were requisite; but the German musician is poor; what will help him? Certainly not talking and disputing about art-interests, which for many can never possess any meaning, and easily lead to the Ridiculous. But the power we did not possess belonged to Judaism. The theatres were dedicated to Squiredom and larks behind the scenes; the concert-institutes to the Music-Jews; what was left for us? A small musical paper, or so, which reported the upshot of the meetings that took place every two years.

(To be continued.)

PAULINE LUCCA.

*Paggio gentil, tu che trasporti i cori
E d'estasi celeste li innamori
Or che sì tosto, ahimè, tu dei lasciarmi,
Speme ci regge almen che a ribearci
Di tua grazia e beltade il dolce raggio
A noi ritorni ancor. Addio, bel Paggio!*

* Judaism in Music. By Richard Wagner. Leipzig: J. J. Weber, 1869.

The Event!

Tuesday, June 20, 1882.

(THEATRE ROYAL, DRURY LANE).

"I was at Erechdouné,
With Thomas spak I there;
There heard I read in rouné
Who Tristram gat and bare."

THOMAS THE RHYMER.

* * * * *

Then upstert PUNCH.

Old Masque.

HOW HE SOLD HER:

(Or, The very Triste 'un who didn't make room for his Uncle.)

Wagner's *Tristan and Isolde* is about the most wearisome thing we've sat out for some considerable time. Had it been by a young English composer, or an elderly English composer of the Hanwellian School, it would not have been tolerated for half-an-hour after its commencement. For ourselves, if of two penances we had to choose one, either to sit out a long, dull sermon in a stuffy church on an August afternoon, or to hear one act of *Tristan and Isolde*, we should unhesitatingly select the former, where, at all events, there would be the certainty of a tranquil repose, from which no cruel drum, bassoon, or violoncello, but only the snoring of our own nose, could rouse us. That there are occasional snatches of melody is undeniable, but a snatch here and there is not the grasp of a master-hand to hold an audience. Judicious selections will always be welcome; but that, taken as a whole, it is the embodiment of stupendous boredom, must be the verdict of all English Opera-goers who delight in the operas of — — — — — and we are not afraid to add, even in these days of æsthetic mysticism, art-vagueness, and higher crotchaw, — — — — — What is the plot? This, simply:—

How Sir Tristram in a barque
Convoys to his Uncle Mark
Fair Isolde and confidante,
Fair Isolde will be his Aunt
When his Uncle Mark she weds,
But Isolde and Maid their heads
Put together, and the latter,
After "lengths" of weary chatter,
Gives a drink, though very loth,
To Isolde and Tristram. Both
Drain the cup without a notion
They are quaffing a Love-potion.
Each o'ercome by t'other's charms,
Falls into the other's arms.
Then she worries—fie for shame!—
Mark—and goes on just the same.
Till one day, just after dark,
With some friends comes Uncle
Mark

To the garden, and discovers
In each other's arms the lovers.
He upbraids in music heavy
His immoral graceless nerry.
Tristram rounds upon one Melot,
Once his friend—a sneaking fit-
low—

Who pulls out his snicker-snee,
Wounding Tristram mortally;
For in next mad Act he shies
Bandages away, and dies;
Melot's killed by Tristram's man,
Who, in turn, dies how he can.
Then Isolde's Maid, half daff,
Tells about the amorous draught;
Isolde, singing her own doom,
Dies—wherever she finds room;
Uncle Mark, freed from the lot,
Blesses corpses. Such the plot!

The arrangement of the scene on board ship, in the First Act, with a curtain drawn at will, discovering "Knights and Attendants arranged like waxworks, who, on their showing any sign of lively melody, are at once shut up by the confidante closing the curtain sharply, so that they are "left singing," is such utter burlesque that any dramatic critic, except an outwagnerous Wagnerite, would condemn the situation as ludicrous in the extreme. Then, after they have both quaffed the cup, these are Wagner's stage-directions.

"Both, seized with shuddering, gaze with deepest emotion, but immovable demeanour, into one another's eyes, in which the expression of defiance to death fades and melts into the glow of passion. Trembling seizes them, they convulsively clutch their hearts, and pass their hands over their brows."

If this, so far, isn't good old melodramatic "business" of the most hackneyed kind, belonging to the Victorian Era, or the palmy days of the Drama, we don't know it when we see it, that's all.

"Their glances again seek to meet, sink in confusion, and once more turn with growing longing upon one another."

This is practically carried out by Isolde and Tristan going

through wild extension motions opposite one another, until they are locked in each other's arms, and this situation would be satisfactory if they had only one key between them, but as it seemed to our distracted ear, the lady shrieked spasmodically, while the gentleman growled, occasionally varying it with a shout; both of them being, apparently, without the vaguest idea of time, tune, or harmony, but only too glad to get in a shriek or a growl whenever and wherever they could, and observing as a sort of Happy-Thought rule, obviously given them by that clever Herr Richter—"Keep your eyes on your Conductor, and your Conductor will pull you through."

This sort of music can never, in our lifetime at least, thank goodness, become popular with the British public. It may, as Dr Johnson said of the violoncello performance, be wonderful, but we only wish it were impossible. Wagner's lyrical-dramatic music requires no operatic vocalists at all. Let there be a first-rate orchestra, a book of the plot in hands of the audience, and *tableaux vivants* or dissolving views to illustrate it—as illustration is still necessary for the illiterate. To ourselves, speaking as mere laics in the matter, with a fondness for tune, harmony, and good dramatic situations, it seems that singing and acting are thrown away on such vocal music and such tedious and unsavoury *libretti*. If Wagner, his Royal patron, the King of Bavaria, and his countrymen generally, like this sort of thing, they are perfectly welcome to keep it to themselves, and we don't mind hearing occasionally *The —, The —* (abbreviated), or selections from — and —.

Punch.



I can't abide this mental strain.

F. C. B.

Mrs Osgood will not return to England till next year, and then perhaps only for a short visit.

MAJOR FLOOD PAGE has resigned the post of Crystal Palatial Manager for that of General Manager of the Edison Indian and Colonial Electric Light Company. Here's sudden promotion! The Major Manager to be a Major-General Manager. What a Flood of Light may now be expected from the Edison Indian Co. —Punch.

MR DOOLY CARTE has arranged that the new comic opera by Messrs Sullivan and Gilbert, now approaching completion, shall be produced simultaneously at the Standard Theatre, New York; the Globe Theatre, Boston; and the Lyceum Theatre, Philadelphia, at the opening of the autumn season. This will put a stop to piracies, at any rate in the leading American cities. In order to preserve the copyright, the work must be performed also simultaneously in this country.

M. W. BALFE.—Among the unpublished MSS. left by this popular composer two pieces of sacred music have been brought to light, namely, an "Agnus Dei" and a "Sanctus." They were written in 1846 for the Princess Adelaide, the sister of King Louis Philippe, and they are full of beauty and dignity of character. The writing is both scientific and effective. They have been arranged and adapted to English words taken from the Psalms, by Mr W. A. Barrett, and will be probably sung for the first time in England at Westminster Abbey, on the day when the Balfé tablet is unveiled.—*Morning Post*.

CONCERTS.

MME NILSSON.—Mme Christine Nilsson's concert at St James's Hall, in aid of the funds of the English Church, Rue d'Aguesseau, Paris, was, as might have been expected, a real success. This gifted and accomplished lady, always ready to lend her name and devote her great talents to any good cause, invariably wins a hearty response from the public, and the present occasion was by no means an exception to the rule. But such a concert, as that given by Mme Nilsson, would at any time, or under any circumstances, secure favour, the lady having enlisted the services of other eminent artists to assist her in carrying out an excellent programme. On her appearance to sing the "Jewel Song" from *Faust*, Mme Nilsson received a very hearty greeting, justified by her performance. Retaining full possession of her fine voice, with the power to modulate at will, she imparted to the air all the peculiar charm for which her singing has so long been renowned. These qualities, aided by a play of feature in admirable taste, made the auditors fancy the Margherita of the stage was before them gazing upon the jewels. In the "Miserere" from *Il Trovatore*, assisted by Mr Maas and a chorus, her dramatic powers had full scope for display, and at the persistent wish of the audience an encore was granted. Later on she sang Mr Louis Engel's "Lost," accompanied by the composer, and, in response to another encore, gave one of her characteristic Swedish national airs in her most characteristic and delightful manner. The duet, "La Luna immobile" (Boito), sung by Mme Trebelli and Mme Nilsson, and Bizet's "L'Amour," by Mme Trebelli, were among the most attractive features of the programme. Mr Maas, by rare beauty of voice and refinement of style, gave the wonted effect to Blumenthal's "Message," winning enthusiastic applause. Mr Cusins played Thalberg's "Fantasia (Moïse)" for the pianoforte with his usual accuracy and finish; while M. Musin, the violinist, in *Variations sérieuses sur une gavotte de Corelli* (Tartini), exhibited both a classic style and remarkable executive skill. The bijou drawing-room orchestra played several pieces very agreeably, and the pianoforte accompaniments were shared between Messrs Bevigiani and Sidney Naylor.

MR. KUHE.—Mr Kuhe's annual morning concert at St James's Hall might be deemed an event of importance in a season without parallel in the musical history of London. The distinguished professor announced an excellent programme, and a list of performers embracing singers attractive both in the concert-room and on the stage. Prominent among those connected with Mr Gye's establishment were Mme Albani and Mme Pauline Lucca, the former winning an easy triumph in "Ah! fors'è lui" (Verdi), the latter equally successful in "Quell'uomo al fiero" (Auber). Mme Albani's superb voice and finished style gave such unbounded satisfaction as to excite persistent demands for an encore, which was conceded by the gifted artist; while Mme Lucca, after a dramatic rendering of the air from *Fra Diavolo*, responded to the wish of the audience with another song. Later on the lady introduced a new American ballad, "Sweet Angelus was ringing" (Operti), the piquant character of which gave further opportunities for the exhibition of her captivating talents. Signor de Reszké, by a good voice and fine musicianship, imparted significance to a romance, "L'Extase" (Wieniawski). A "Slumber Song" (Tito Mattei) was introduced for the first time by Mme Trebelli and M. Musin (violin *obbligato*) with success. The renowned contralto likewise sang the "Gavotte" from *Mignon*, in her accustomed genial manner. Mme Marie Roze took the vocal part in Gounod's "Ave, Maria," the other executants being M. Musin, Messrs Pittman and Kuhe; while Mr Santley, in a *Chanson Arabe*, "Medje" (Gounod), exhibited to admiration those fine qualities which have made his name famous. Miss Robertson, in the gay and tuneful ditty, "Bird of the spring time" (Randecker), interested the audience by her sprightly and brilliant vocalization, and, in the course of the afternoon, joined her sister in duets perfectly delivered. Mme Antoinette Sterling appealed to lovers of English ballad in Blumenthal's "Sunshine after Rain," while Miss Mary Davies's pure voice and tender expression gave adequate significance to Mr Kuhe's "Birds and Flowers." Another excellent composition by Mr Kuhe was introduced for the first time by Mr F. Barrington Foote. Mlle Doré Desvignes, Mlle Nordan, and M. Massart also assisted. M. Hollman, the violoncellist, increased his reputation by an admirable performance, in which his rich tone and beauty of phrasing were conspicuous. M. Musin achieved like honours in a "Berceuse" (Faure) and a "Mazurka" (Musin)—both given to perfection. Mr Kuhe limited himself to one short solo, but that more than sufficed to establish the long-recognized ability of the concert-giver as a pianist. The conductors were Signor Bevigiani, Mr W. Ganz, Signor Randecker, and Mr Kuhe.—W. B. K.

The *matinée d'invitation* given by Mr William Dorrell on Tuesday, June 20th, at his new residence in Baker Street, Portman Square,

was one of the most agreeable we have had the gratification of attending during the present musical season. The following varied and excellent programme will go far to explain this:—

Minuetto and Rondo from the Sonata Duo, Op. 32—pianoforte and violoncello—(W. S. Bennett), Mr W. Dorrell and Mr W. E. Whitehouse; Tema and Variations, Op. 34—pianoforte—(Beethoven), Mr W. Dorrell; Song, "There is dew for the flow'et" (G. A. Macfarren), Miss Marian McKenzie; Andante Cantabile—pianoforte and violin—(W. Dorrell), Mr W. Dorrell and M. Sinton; Song, "Spinning" (Cowen), Miss Clara Samuell; Cavatine and Berceuse for the violin (P. Sainton), M. Sinton; Duet, "The Venetian Boat Song" (Blumenthal), Miss Clara Samuell and Miss Marian McKenzie; Canzonets—pianoforte—"Lullaby" and "Welcome" (G. A. Macfarren), Mr W. Dorrell; Quartet, "Les adieux de Raoul de Coucy"—voice, pianoforte, violin, and harp—(Blangini, Moscheles, Mayseder, John Thomas), Miss Clara Samuell, Mr W. Dorrell, M. Sinton, and Mr John Thomas.

It was to be regretted that only one movement of Mr Dorrell's Sonata for pianoforte and violin should be vouchsafed us; but that movement—*andante cantabile*—by the melodious beauty of its themes and the grace of their harmonic treatment, of itself created the liveliest interest. It was played, moreover, in perfection. Mr Dorrell's performance of Beethoven's "Tema and variations," as well as of the two charming Canzonets by Professor Macfarren, could hardly have been excelled; and as much may be said for the interpretation, in association with Mr E. Whitehouse, of the excerpts from Sterndale Bennett's admirable Sonata. The concert ended with the once so popular "*Adieux de Raoul de Coucy*," a composition written clearly with a view to exhibit the executive skill of each of the four artists engaged in its performance. On the present occasion, the execution must have satisfied the most critical ear. The vocalists named in the programme all did their very best, and were ably accompanied on the pianoforte by Mr H. Rose. The entertainment, in short, was, from first to last, creditable to Mr Dorrell and satisfactory to his guests. So thorough a pianist and musician—so genuine an artist, in short—as this gentleman should come more frequently before the public.

M. VLADIMIR DE PACHMANN'S "Recital," on Thursday afternoon, afforded that excellent artist an opportunity of further enforcing his claims as a pianist. At any time the exercise of such talents as his would be acceptable, but now, when energy and force pass too readily for true art, it is more than ever desirable that execution, characterized by refinement and grace, should be heard. The programme was excellent, though exception might be made to the concoctions by Liszt. Some of the pieces, little known in the concert-room, were most acceptable, and we would especially name the *Bagatelle*, No. 4, Op. 126 (Beethoven), not only for its intrinsic charm, but also for the skill with which it was presented. On the other hand, Schubert's *Impromptu* in A flat minor is familiar enough, and, without attempting any "new reading," the pianist gave it with admirable taste and discretion. M. de Pachmann's rendering of Mendelssohn's *Scherzo à Capriccio*, in F sharp minor, had also distinctive merit. Rubinstein's *Melancholie* was given with unaffected sentiment. The selection from Chopin's compositions were highly appreciated, especially the *Barcarole*, Op. 60.

The *matinée musicale* of Mlle Victoria de Bunsen the Swedish vocalist was as well attended by the fashion of the season as could be desired, but, unfortunately, the young lady herself could not appear on account of her health which, though somewhat improved as regards the serious illness under which for some time past she has so sadly laboured, was not sufficiently reinstated to risk as yet the excitement, pleasurable and complimentary as it would doubtless have been, of the concert room. Her programme nevertheless was replete with excellent matter, notwithstanding the general regret that was felt at the unavoidable absence of the "founder of the feast," but who, for the reason stated, was denied the privilege of exercising the visible functions of the hostess. In the course of the *matinée* many things were done which afforded the utmost satisfaction to the general visitors; nor could it be otherwise, for a list of artists comprising the names of Misses Mary Davies, José Sherrington, and De Fonblanque, Mr Thorndike, Signors Ria and Zoboli, as singers, with those of Mlle Felicia de Bunsen, M. Hollman and Mr Oberthür, as instrumentalists, was obviously rich enough to lend attractiveness to the invitation and ensure the pleasantest of musical *réunions*. The conductors were Mr Bendall, Signors Pinsuti and Denza. The *matinée* took place at No. 27, Harley Street, under the immediate patronage of the Princess of Wales.

The concert announced by Mme Edith Wynne, the well-known and highly esteemed vocalist, for the evening of June 20, at Steinway Hall, was largely attended by her friends, and those of the public, who, cognizant of her talent, were desirous of paying homage where homage was so justly due. The programme was somewhat

longer than it need have been, for, although it contained the names of many prominent singers and instrumentalists, the chief interest was necessarily centred in the *bénéficiaire*, who sang the grand *scena* from *Der Freischütz*, "Softly sighs the voice of evening," Benedict's exquisitely graceful ballad, "Rock me to sleep," and one of her own national Welsh songs. To dilate upon the effect produced by Mdme Edith Wynne would be superfluous, she having long enjoyed the reputation of one of the most unanimously accepted heroines and favourites of the concert room, which her efforts upon the present occasion could but verify and confirm. Her coadjutors included many popular artists, among them that general favourite, Mdme Enriquez, Misses Helen Dalton and Maria Fenna; Messrs Abercrombie, W. H. Cummings, and Joseph Sauvage, as vocal contributors, supported by Mr John Thomas (harp), Miss Bessie Waugh (pianoforte), and Mdle Bertha Brouil (violin), as instrumental soloists. The always welcome and always charming Rosa Kenney, in the course of the evening, gave a highly effective and poetical reading of the potion scene from *Romeo and Juliet*. Sir Julius Benedict, Mr W. Ganz, Signors Ciro Pinsuti, and Napoleone Carozzi were the conductors.—H.

MR SELWYN GRAHAM gave a concert at the Steinway Hall on Tuesday morning, June 27, when a fashionable company assembled to listen to the performance of a programme, that was enjoyable in quality, without being wearisome, as in many cases, in length. Mr Graham, exhibiting those earnest qualities that have ever characterized his efforts, and finding a suitable theme in the recit. and air, "Deeper and deeper still" (Handel), sang the impassioned strains with fervency. Miss Annie Selous, by true expression and refined vocalization, imparted charm to Tosti's "Good-bye," and gave indications of dramatic powers in the *Miserere* scene from *Il Trovatore*; while Miss Marian McKenzie's fine voice was heard to great advantage in "Tis I" (Pinsuti), and "The Wedding Day" (Blumenthal). Mr Lewis Thomas, who evidently seems unwilling, as far as he is concerned, to let the deservedly popular "Village Blacksmith" of his friend and comrade, the late W. H. Weiss, sink out of notice, once more sang the familiar strains with genuine taste and feeling. Mr J. T. Hutchinson gave an acceptable version of "Nasce al bosco" (Handel), and vocal quartets by Horsley and Hatton were remarkably well sung by Messrs J. Brown, Dalzell, Beckett, and Bevan. Mr W. Henry Baumer's talents as pianist were displayed in Beethoven's *Sonata Pathétique*, and Mr W. Henry Thomas was the able conductor.

SIGNOR RIA.—The Vocal and Instrumental Afternoon given by this well known professor of singing on Saturday, June 24, at the Marlborough Rooms, was well supported by his friends and admirers. His own contributions included two Italian songs, which he rendered with all the effusive energy proper to the drawing-room vocalist, participating also in a duet by Donizetti, and a trio by Verdi. His abilities as an expositor of this class of music did not, it may be taken for granted, pass unrecognized, and much applause awaited him, not, be it added, undeservedly. The programme was varied and attractive, but as no respect was paid to the consecutive items put down they got hopelessly mixed before the Afternoon was three parts spent. There were, however, a well selected variety of pieces by Mdme Adelina Paget, Misses Baxter, Berta Foresta, Isabel Grant, Miina Louis, and Marie Vagnolini (with whose names we are only here and there familiar), enforced by Signors Isidore de Lara and Zoboli—the last named a valuable contributor, which his amusing delivery of Gabrielli's *aria buffa*, "Diceva quinto curzio," and of the famous duet "Quanto amore" (with Mdme Adelina Paget) from *L'Elisir d'amore*, conclusively proved. The solo instrumentalists were Mdle Vittorina de Bono (violin), Signor Tito Mattei (pianoforte), and Mr R. Prentice (flute), besides the clever Paggi family, and a couple of incidental recitations by Mr Boyle.—H.

The clever and versatile "Paggi Family" invited their friends to a *matinée* at the residence of Mr Hyde, Westbourne Terrace, on Thursday, June 15th, and illustrated their musical specialties, individually and collectively, in an agreeably diversified programme. Mdle Paggi is a pianist, and a very brilliant one, Mdle Josephine a violinist, Mdle Anita an excellent flautist, and M. Luciano a violoncellist; while there is another, Mdle Luida, who figures, and with success, as an elocutionist. Each member of this variously endowed family was afforded an opportunity of personal or combined exhibition, and with results that were warmly appreciated. The vocal reserves were Mdme Frances Brooke, Mdle Carlotta Peretti, Miss Bessie Holt, Signor Zoboli, and Monsieur Hely Tecky; the conductors being Signor Romili and Mr P. E. Van Noorden.

MISS EDWARDS.—This lady merits high consideration both as vocalist and pianist, and thus, doubly armed, gave a *matinée musicale* on Wednesday, June 21st, at the Marlborough Rooms. In her selection of the "Zingarella" of Campana, the air, "Connais-tu le pays," of Ambrose Thomas, and a song by Milton Wellings, she represented

herself in the one capacity very much to the gratification of her audience, while in the other she gave no less satisfactory examples of proficiency in *morceaux* by Alexander Billet and Scharwenka. The singers were Mdles Carlottina and Antoinetta Badia, Miss Emily Dones, Mr Stanley Smith, Signors Parisotti and Ria; the instrumentalists being Signor Papini and Herr Otto Leu—altogether an attractive combination.—H.

SIGNOR EUGENIO PIRANI, an Italian pianist, resident in Berlin, gave a concert on Tuesday afternoon, at St James's Hall, for the benefit of the widow of the late Signor Campana, by whom, unfortunately, pecuniary assistance is but too urgently needed. The room was hardly so well filled as it might have been considering the charitable object in view; nevertheless, there was a tolerably large gathering. The pianoforte works played by Signor Pirani consisted of selections from Beethoven (Sonata, Op. 31), Chopin, Bach, Mendelssohn, and Schumann; his excerpts from the more modern school being confined to a group of pieces by Saint-Saëns and Liszt, which terminated the concert. Signor Pirani is a cultivated and agreeable executant, and delivers his music in a steady, unaffected manner. He also furnished examples of his talents as a composer in some pianoforte *morceaux* and two German *Lieder*, sung by Mdle Alice Barbi, who was heard in an Italian version of Haydn's air, "With verdure clad," and the brilliant "Non più mesta," from Rossini's *Cenerentola*, in which she displayed commendable and creditable facility.—H.

PROVINCIAL.

LIVERPOOL.—The annual concert by the more advanced pupils of Mr J. J. Monk took place on Saturday afternoon June 24, in the lecture-hall of the Young Men's Christian Association, Mount Pleasant, a large audience attending. Mr Monk has long held a high reputation as a teacher, and his active connection as resident secretary with Trinity College, London, enables him to render important service in the diffusion of musical knowledge in this city and its immediate neighbourhood. They who occupied places in the programme on Saturday, in addition to Mr Monk himself, were Misses Parry, Rosa Cope, Elizabeth Firth, Gertrude Campbell, Helen O'Neile, H. Quick, Mary Sutton, Ada Minns, Annie Smith, Jessie Wiggins, and Eleanor Byers, Mrs Ellison and Mrs Dearle, and Mr G. Stobie. In all cases the pianoforte and harmonium playing was remarkably effective, suggesting judicious training. One of the youngest of the players, Miss Campbell, exhibited excellent qualities in her reading of the Gavotte by J. S. Bach. Three new songs by Mr Monk were introduced, one of which, "The Evening Rest," gracefully written, was expressively sung by Miss Byers. The concert was perhaps the most successful ever given in Mr Monk's name.—*Liverpool Mercury*.

The furniture and other contents of the house of Mr D. G. Rossetti, No. 16, Cheyne Walk, Chelsea, are to be sold by auction on the premises, on Wednesday, Thursday, and Friday next week at 1 o'clock each day. There is to be a private view to-day, and a public view next Monday and Tuesday.

PHILHARMONIC SOCIETY.—The annual general meeting of this Society was held at Trinity College on the 27th inst., when the following gentlemen were elected directors for the ensuing season: Dr Stainer, Messrs Francesco Berger, W. G. Cousins, John Foster, George Mount, Charles E. Stephens, and John Thomas. The dates announced for the concerts next year are: February 15, March 1 and 15, April 25, May 9 and 23.

JOACHIM RAFF.—Our Berlin Correspondent telegraphed last night:—"Joachim Raff, the celebrated composer and pianist, died this morning at Frankfort. He was born in 1822, and was a scholar of Liszt, with whom he resided at Weimar for some time. His first operas, *Alfred*, *Dame Kobald*, and *Samson*, were not very successful, but his symphonies, his quartets, and his numerous compositions for the piano have made him famous in the musical world. Joachim Raff was, together with Clara Schumann, for some years a teacher at the Conservatoire of Dr Hoch, at Frankfort."—*Times*, June 26.

ARNSTADT.—Bernhard Stade, Musical Director and Town Precentor, died on the 29th May. Born on the 2nd May, 1816, at Eittschleben, not far from here, he received his musical education from Gebhardi, in Erfurt, afterwards making concert-tours through Germany and proving himself a genuine organist, especially as interpreter of Bach. Stade was well known as restorer of the Bach Organ in the church of St. Boniface, the instrument being that on which the great master, after receiving his first official appointment, played from 1703 to 1707.

Harry Wall.

The subjoined discussion of the Wall exactions recently appeared as a leading article in the *Times* :—

Mr Harry Wall's name is not unknown to our readers. It has turned up frequently in the course of a long correspondence in our columns which originated in the case of "Wall v. Harris," to which Mr Wall was a party. It appears to-day in our law reports in the very similar case of "Wall v. Taylor," to which Mr Wall is also a party. The latter action is fairly illustrative of the proceedings which have been taken by the "Copyright and Performing Right Protection Office." Established 1875. Secretary, Harry Wall, Esq., and which have attracted, naturally enough, much attention. Mr Taylor, the defendant, gave a concert in December, 1880, at the Bolingbroke Hall, at Battersea. An amateur, who was not paid for his services, sang a composition entitled, "Will o' the Wisp." This song—a "descriptive song," as it is called on the title-page—was composed twenty-seven years ago by Mr Cherry, who assigned his rights in 1880 to Mr Wall. The singer had no idea that the production, which he had sung often before, was copyright. But it was "protected;" and Mr Wall served him with a writ for contributing to the amusements of the evening. He also took proceedings against Mr Taylor for penalties under the Copyright Acts. His contention was that the composition was a "dramatic piece" within the 2nd William IV. c. 45; the chief ground for this view being that the singer at a certain verse "laughs ha! ha! and laughs ho! ho!" with due dramatic effect. The jury declined to insult the English drama, even in its present dark days, by finding that it included "laughing ha! ha! and laughing ho! ho!" Mr Wall, however, had another string to his bow; he sued alternately for damages for infringement of his copyright in a musical composition. The jury awarded him a shilling damages, and the Judge showed his sense of the nature of the action by ordering the plaintiff to pay the defendant his costs. Nobody, except Mr Wall, will quarrel with this result. He has got his rights in full, and he deserved nothing more. A recollection of the circumstances of the previous case of "Wall v. Harris" makes one regard the result of "Wall v. Taylor" with entire equanimity. The defendant in the former action sang at an entertainment given at a Working Man's Club, a well-known song—"She wore a wreath of roses," composed by Mr Knight in 1835; a song which had been sung all over the kingdom without question. Mr Wall claimed the statutory penalty of £2, without regard to the ignorance of the singer of the piece being copyright. He got a verdict: and we are not aware that he has waived the penalty or remitted his costs. Mr Wall, to be sure, has purchased the copyrights which he so carefully guards, and the statute mulcts those who sing his songs without paying royalties. But he must take from amateurs his pound of flesh, and nothing more; and he must accept as an incident of his occupation the derision and satisfaction with which his defeat is regarded when he asks too much.

He has, indeed, done good service in opening the eyes of the public to the unexpectedly oppressive effects which may flow from the Copyright Acts when their provisions are pushed to the utmost. He has managed to demonstrate that the present law may be made to work abuses and a practical absurdity. A number of Freemasons, Odd Fellows, or Teetotallers, for example, arrange an entertainment, and wish to enliven it with music. They engage singers and musicians; and, not knowing much about music, they leave it to the performers to choose the pieces which they will play or sing. Inadvertently, one of the musicians selects a piece which is copyright, and which is in Mr Wall's list. Down he may swoop upon the poor performer, or, it may be, upon the managers of the entertainment, who may be innocent of any desire to do Mr Wall harm. Thus persons who acted in the best faith may be compelled to pay forty shillings and solicitor's costs. The letter from Mr Brett, which we published the other day, shows that any one who gets up a concert for the poor, or who gives his services at a musical performance for a charitable object, is liable to be the victim of an enterprising "Protection" secretary. This, we may be sure, was not the design of the Legislature. It was, indeed, intended to protect composers and their assignees against dishonest invaders of their rights. The musician was, in all essentials, to be placed on the same footing as the author. But it was not the wish of the Legislature to frame an Act which would serve as a snare to the unwary amateur. Between the unauthorized publication of a book and the singing of a song without the consent of the composer, there is a distinction which ought not to be slurred over. A man who publishes a pirated edition of a book cannot do so innocently. The slightest care would suffice to inform him that he was trenching upon the rights of others. A book is not printed in an hour or a day; its publication is a deliberate act; and any one who, in fact, sins against the rights of an author may be fairly assumed to do so

with *malice prepense*. But when the promoters of a concert are arranging hurriedly the programme, how are they to know that "By the sad sea waves," "She wore a wreath of roses," "The winds that waft my sighs to thee," "I dreamt that I dwelt in marble halls," "Hear, gentle Maritana," "Yes, let me like a soldier fall" are copyright productions? Perhaps a performer is encored, and responds by singing "There is a flower that bloometh," which may not be in the programme. Are the persons who are responsible for the performance at which this incident takes place to be saddled with a penalty of forty shillings and costs because they did not know that these songs were "protected by Mr Wall?" These questions carry their own answers. It is ridiculous to expect that people can remember on the spur of the moment whether this or that piece by Balfe is copyright.

It might take days to search whether or not "When other lips" has past out of the domain of public property. The most musical of us are not minutely acquainted with the history of the *Bohemian Girl* or *Muleteer*; and people will never resign themselves to be punished for ignorance of what they could not well know.

The proceedings which have been taken to vindicate the right to penalties of the assignee of the copyright of songs will have been useful if they lead to one or two simple alterations of the law. Let there be no cutting down the property of composers; they get no more than is the due of genius, and if they sell it to others their assignees are entitled to enjoy all that the composer possessed. But an amateur should have the means of knowing whether a song is protected. The title-page should give distinct warning of the fact. It would be sufficient, as suggested by several correspondents, if the words "right of performance reserved" were printed on each piece of music to which Mr Wall or persons in his position laid claim. The last to complain of facilities being afforded to amateurs to perform music without being in danger of being involved in litigation would be composers, who rejoice in anything which gives popularity and publicity to their works. And we do not doubt that most of the assignees of their rights would also welcome a change in the law which would not affect their receipts and which would prevent the Copyright Acts being made instruments of oppression. The musical amateur has a grievance, and we fear that he will have to wait indefinitely for justice.

M^{ME} CHRISTINE NILSSON signed, on Saturday, an engagement with Mr Henry Abbey, of New York, for a series of concert appearances in the United States during next winter. This will set at rest many rumours current about the intentions of M^{me} Nilsson during the season of 1882-3.

H^{ERR} SCHUBERTH, of the Schubert Society, announces his "Benefit Concert" for next Thursday evening, when he will have the assistance of several eminent vocalists and instrumentalists. The indefatigable director will doubtless be rewarded for his zealous and continued exertions in the direction of pure art by a large attendance.

M^{ADAME} BERNHARDT-DAMALA, who is now enjoying a holiday at her country house near Le Havre, will return to England about the middle of August in order to fulfil an extensive round of provincial engagements, including Ireland and Scotland. She will not, however, perform again in London till June next year, when she will commence an engagement at the Gaiety, for six weeks—that is, three times as long as her engagement just terminated. It is no secret that the recent performances of this distinguished actress have been by far the most popular of all her appearances in this country.—*Daily News*.

VIENNA.—There are 548 members of and subscribers to the Imperial Opera Pension Fund, while 170 persons receive regular pensions or occasional relief. Its entire income for last year amounted to 131,365 florins, 26 kreutzers.—The Haydn Memorial Committee have selected Heinrich Natter's life-size model of the great master and ordered the artist to execute it in marble. When the statue is completed it will be set up in the Esterhazy Park.

NEW YORK.—Maurice Grau intends having two French opera companies next season: Comic Opera, with most of his old artists, and a *buffo* opera, with M^{lle} Theo as star.—A lyric farce, *The Two Medallions*, already played in different parts of the country with varying success, will shortly be produced. The composer is a resident of Evansville, Indiana.—Negotiations, which may lead to the establishment of a permanent English Operahouse in this city, are said to be pending between Mallory, manager of the Madison Square Theatre, and Frederick Archer.

TONIC SOL-FA.

In the report of the proposed Revised Code of Education, it is stated that Government grants are to be given to those schools in which the Tonic Sol-fa system of notation is taught. This announcement shows that the time has arrived when the merits of the Tonic Sol-fa system should be searchingly examined. So long as Tonic Sol-fa teaching was self-supporting, its advocates had the right to promulgate their opinions, and to carry them out in practice; but when their system is about to be upheld by a large expenditure of money, raised by taxation, they stand in a totally different position, and the public have a right to inquire on what grounds they are called upon to support a system hitherto upheld by only a small minority, and opposed to the principles on which music is generally taught in every part of the civilized globe. It may seem ungracious to disparage a system which has afforded, and is capable of affording, enjoyment to thousands of singers and numerous audiences, but when we are asked to vote money for the support of this system on the ground that it can furnish "musical education" for the people, we are compelled to point out that it teaches one branch of music—sight-singing—and nothing else. It facilitates sight-singing by the "movable Do;" the key-note or Tonic—no matter what the key—being always "Do;" the fifth interval "Sol," and so on. The idea is not new, and was a century back adopted by Italian singing-masters, but has long since been discarded by their successors. The "movable Do" renders unnecessary the flats and sharps by which keys are indicated in the old notation, and the Tonic Sol-fa pupil, having only to acquire a knowledge of intervals and time, is soon enabled to sing at sight—whether in solo or concerted music—any vocal music translated into the syllables and arbitrary marks which constitute the Tonic Sol-fa notation. This is a fair statement of the advantages claimed for the Tonic Sol-fa system, and it must be ungrudgingly admitted that, under that system, large numbers of pupils have been enabled to display remarkable proficiency in sight-singing, and the choral singing at the Tonic Sol-fa Festivals at the Crystal Palace has been highly satisfactory. If proficiency in sight-singing and choral singing were the *summum bonum* of musical art, much might be said for the new system, although it must be remarked that far superior singing has been presented by the Henry Leslie choir, Mr. Barnby's choir, and other choral bodies employing the old notation. It must, however, be pointed out that the 4,000 singers who took part in the last Tonic Sol-fa Festival could not have sung a note of the compositions they executed had they not been translated into Tonic Sol-fa notation, and were restricted to the limited repertory of works printed in that notation. There are many hundreds of splendid choral works which to them would have been as so much Greek, although perfectly intelligible to persons trained on the accepted system of notation, no matter to what nation they might belong. To the latter, music speaks a universal language; to the former it is incomprehensible, unless clothed in the fantastic guise under which it has been introduced to them by *soi-disant* teachers of music.

A remarkable illustration of the disadvantages attendant on the new system was afforded last year. The Philharmonic Society, at great expense, furnished engraved copies of the choral parts of Mr. Hueffer's English adaptation of Berlioz's *Romeo and Juliet* symphony to the South London Choral Association, who, under the able direction of their teacher, Mr. Venables, learned the music perfectly, and sang it well. The Philharmonic Society were subsequently called upon to defray the cost of a set of Tonic Sol-fa chorus parts, which had been absolutely indispensable to the South London Sol-fa Choralists, because they were unable to read the notes as written by Berlioz. Consequently, the Philharmonic Society have this season formed a choir of their own, selected from the large mass of amateurs who are able to read the Choral Symphony of Beethoven and other important choral works in the original notation. Perhaps there may be enthusiastic votaries of the Tonic Sol-fa system ready to contend that all such works should forthwith be translated into their notation, but most people will agree in thinking that *le jeu ne vaut pas la chandelle*. Tonic Sol-fa singers are restricted to such works as their teachers may think fit to include in their *répertoire*; the teachers—being familiar with the old notation—are alone competent to examine and recommend such additions, and the pupils are at their mercy. Properly taught pupils would be able to peruse and enjoy, and estimate for themselves the value of boundless stores of music which must be to them as sealed books so long as their musical knowledge is restricted to Sol-fa notation.

Were the Tonic Sol-faists able to show that a knowledge of sight singing is difficult to acquire with the old notation, their case would be stronger than it is. As a matter of fact, thousands of children under ten years of age, and many only half that age, are perfectly familiar with the old notation, which is more easily learnt than the multiplication-table. When Mr John Hullah—to whom

more than to any other man living we are indebted for the rapid march of musical progress during the last forty years—in 1840 commenced his system of class-teaching, he found no formidable difficulty in rendering the notation of Guido D'Arezzo and Franco of Cologne intelligible. His pupils were attracted from the lowest as well as the highest classes of society, and "music for the million" became a realized fact in connection with the system of notation which the Tonic Sol-faists decried. Real progress in art should be encouraged, but needless and fantastic innovations should be condemned. Mr Hullah's pupils, and those still taught on his system, have acquired the alphabet of music, and are on the road to its syntax. The Tonic Sol-fa pupil must unlearn or discard all he has learnt, and begin, *de novo*, if he desire really to study music, and to enjoy its combinations—

"Unweisting all the links that tie
The hidden soul of harmony,"

for harmony forms no part of "music" as taught by the Tonic Sol-faists. If it be urged that he may hereafter learn the accepted notation, let us ask why we should pay for his instruction on a system confessedly insufficient? There is another phase of the subject which demands notice. We are told that our Liberal Government desires to provide instruction in music for the poor as well as the rich. This specious pretext may speedily be dismissed. Any Sol-fa pupil who, on leaving an elementary school, may wish to learn an instrument—say, the violin—will find that he cannot even read the notes of his first exercise in scales, because he has not been taught "music." Which of the "rich" would be content to have his child taught music on the Sol-fa system alone? And why should the poor be tricked into believing that their children are learning music when they are but wasting time in acquiring knowledge of a very limited branch of art?

We may hereafter endeavour to show that music can easily be taught on the old system in elementary schools. So far as concerns the Tonic Sol-fa system, in connection with Governmental grants for the teaching of music in those schools, it can only be regarded as "a mockery, a delusion, and a snare."—*Globe*.

ROYAL ITALIAN OPERA.—The revival of Auber's comic opera, *Fra Diavolo*, was a genuine success, the house being full and the gratification of the audience marked. With Mdme Pauline Lucca in his company Mr Gye was certain not to overlook the claims of *Fra Diavolo*, nor to disappoint the expectation of a public who remembered a certain piquant and charming Zerlina familiar to the Covent Garden stage twelve years ago. The manager's course was clear, and he was rewarded for following it. Doubtless Auber had his own audience on Thursday night—those who went to hear for the sake of music which does not contain a dull bar, nor, in its simplest passages, a bar unworthy of the genial and gifted composer. Nevertheless, the more immediate attraction lay in Mdme Lucca's embodiment of the innkeeper's daughter; one of the freshest and most charming characters on the lyric stage. The lady's conception of her part remains what it was when she last appeared amongst us. It has not even been re-touched for the sake of broader outline, more striking colour, or consequent new effect. This is well, since change wrought upon a thing so perfect in its way could not possibly be for the better. Mdme Lucca played with quiet humour in the first act, and in the bed-room scene with delightful *naïveté*, giving forcible expression to the harmless vanity of the maiden who feels that her beauty has conquered a lover, and to the unrestrained joy of an expectant bride. We need not insist upon this. The second act of *Fra Diavolo* is a *cheval de bataille* that always carries Mdme Lucca to victory. Her singing was conspicuous for its firmness and certainty; and it will be assumed that the scene before the looking-glass was a perfect example of natural and ingenuous acting. Lady Coburg was represented by Mlle Lonati somewhat tamely; while the Lord Coburg of Signor Scolaro, though by no means overflowing with superfluous humour, compared advantageously with that once made familiar on the same stage by Signor Ciampi. M. Lestellier's *Fra Diavolo* had little dramatic significance; but the artist was fortunate in singing music written for the school to which he belongs. His best effort was made in "Agnese la Zitella," which was encored. Giacomo and Beppo were made as amusing as usual by M. Dauphin and Signor Guerini, the cast being completed by Signor Corsi (Lorenzo) and Signor Raguer (Mattei). Signor Bevignani conducted, and the general performance did him credit.—P.G.

Mr Frederic Penna's interesting lecture on Mendelssohn's *Elijah*, originally given at the Beethoven Rooms, when Sir Julius Benedict accompanied the illustrations, is to be delivered at the Birkbeck Institution on Wednesday evening next.

WAIFS.

Mr Santley will sing at Toole's Theatre this afternoon, on the occasion of Mr Toole's double benefit; and in the evening Mr Sims Reeves, if sufficiently recovered from his recent indisposition, will appear as Tom Tug, in Dibdin's still popular comic opera, *The Waterman*. The double programme is of a most extensive kind, including comedieta, farce, burlesque, recitations, and songs. Besides Mr Toole, with the regular company of his theatre and the vocalists already mentioned, the list of performers includes Miss Ellen Terry, Mmes Keeley, Amadi, Bancroft, and Kendal, Messrs Irving, Bancroft, and Herbert Reeves.

The English libretto of *La Dame Blanche* has been completed for Mr Carl Rosa by Mr Arthur Matthison.

A new theatre is to be erected at St Sebastian, Spain.

A new paper, *Arte e Storia*, has appeared in Florence.

Emma Thursby will sing at concerts in America this autumn.

The tenor, Warot, is engaged at the Grand-Théâtre, Antwerp.

The new Singakademie, Halle, have performed Haydn's *Seasons*.

It is said that Sgambati, the Italian pianist, will shortly visit America.

Franchetti was lately in Milan engaging an operatic company for Bucharest.

A zarzuela, *Los Pajes de la Duquesa*, is in preparation at the Teatro Martin, Madrid.

The second West Holstein Musical Festival was held at Itzehoe, on the 4th June.

The season at the Teatro Costanzi, Rome, resulted in a deficit of some 26,000 francs.

V. E. Nessler's opera, *Der wilde Jäger*, is to given in the autumn at the Stadttheater, Strassburg.

Regina e Contadina, a new opera, by Sarria, has been produced at the Teatro dei Fiorentini, Naples.

It is Eduard (not Johann) Strauss who goes to New York next season as conductor at the Casino.

The Duke of Saxe-Coburg-Gotha's opera, *Diana von Solange*, is in rehearsal at Kroll's Theatre, Berlin.

A new opera, *Maria Tiepolo*, by Baron Crescimano, has been produced at the Theatre Royal, Malta.

The Italian operatic season at the Teatro Cibilis, Montevideo, was inaugurated with *La Forza del Destino*.

Carl Mayer, barytone, of the Stadttheater, Cologne, succeeds Reichmann at the Theatre Royal, Munich.

There is some talk of giving *Lohengrin* and the *Duca d'Alba* in September, at the Sala Beethoven, Barcelona.

The Stadttheater, Leipsic, will open under the Stagemann management on the 1st August, with *Die Zauberflöte*.

Teresina Singer was lately to appear at a concert in Florence in aid of the School for the Instruction of the Blind.

Don Eduardo Compta, professor of the piano in the Escuela Nacional de Música y Declamación, has died at Madrid.

An "*Andante Elegico*" in honour of Garibaldi, by Filippo Sangiorgio, was well received at the Teatro Comunale, Ferrara.

Teresina Tua, the girl violinist, has signed with Alfred Fischhof, Turin, for a two years' concert-tour in Europe and America.

Battistini, the barytone, is expected to return to Europe from America at the end of November. (Impossible!—Dr Bridge.)

A. Steveniers, son of Professor Steveniers at the Brussels Conservatory, is appointed violin professor in the School of Music, Nancy.

The provisional theatre at Schwerin is in course of erection on the Louisenplatz, near the Railway Station, and will be opened on the 1st October.

The last appearance of Friedrich (Brünnhilde) Materna in New York was on the 9th June, when she sang at a concert in the Academy of Music.

He was dining, and found two hairs in his soup. Calling the waiter, he said: "Another time I should prefer them in a locket."—(Oh!—Dr Bridge.)

A two-act comic opera, *Le Prince Noir*, by Mlle Dell'Aequa, has been performed at the house of her father, the well known painter of the same name in Brussels.

The Duke of Meiningen has resolved to establish a Dramatic School, and the building operations, including the enlargement of the Ducal Theatre, are begun.

La Favorita, with Galletti as the heroine, has been performed at the Teatro Dal Verme, Milan.—(Galletti was, years since, at our Royal Italian Opera.—Dr Bridge.)

During September, October, and November, Bianca Lablanche will make an operatic tour through some of the chief towns of Italy, including, among others, Bologna, Florence, and Genoa.

Ricca, present manager of the Teatro Costanzi, Rome, will give in the autumn Verdi's *Simon Boccanegra* (with the barytone Kaschmann), Ponchielli's *Gioconda*, and Manzotti's ballet, *Sieba*.

Theodore Thomas has been taking a holiday at Nantucket, previous to starting on a short tour with his orchestra through some of the States. (How about Bayreuth and *Parsifal*?—Dr Bridge.)

Massenet will, it is said, visit Berlin, Hamburg, and Vienna this winter, to superintend the production of his *Hérodiade*, and to give concerts at which fragments of his oratorios and orchestral suites are to be performed.

All Wagner's ten operas are now being performed in chronological succession at the Stadttheater, Leipsic, where J. v. Witt, Grand-Ducal Chamber-Singer, Schwerin, has been singing.—(which, perhaps, accounts for it.—Dr Bridge.)

Joseph Murphy, of the Lyceum, Philadelphia (U. S.), will bring out the new opera by W. S. Gilbert and Arthur Sullivan, at the beginning of next season, simultaneously with its production at the Globe Theatre, Boston, the Standard Theatre, New York, and a theatre (to be named) in England.

SUNSET.*

As sinking slowly in the west
We mark the setting sun,
Our hearts with holy awe impress
Towards Thee, Almighty One.

Those beauteous tints of splendour
Bright,
First crimson and then gold,
Then soft'ning to a mellow light,
What charms do they unfold!

* Copyright.

In the world's history's earliest page
We read of setting sun,
Of Him who Heav'n's sceptre sways,
God the Almighty One.

And as we watch these beauteous
Rays,
So soft and yet so gay,
Let us ne'er fail our God to praise
By night as well by day.

EMILY JOSEPHS.

GERMAN OPERA, DRURY LANE.—On Saturday night *Tristan und Isolde* was given for the second time, and has not been since repeated. The second performance was even better than the first, which, bearing in mind the extraordinary difficulty involved in the task, reflects credit upon all engaged in its accomplishment, from Herr Richter, the admirable conductor, and his leading actors (singers they can in this instance hardly be called, little or nothing that is vocal being put down for them), to the members of his orchestra without exception. Madame Rosa Sucher's Isolde is so ideal an embodiment of Wagner's poetical conception that we cannot but sympathize with the arduous exertions necessitated by her desire to impart as much musical as dramatic significance to the character, an attempt which—the melodious phrases, such as they are, being almost exclusively given to the orchestra—lies barely within range of the possible. Her performance, nevertheless, is in all respects noteworthy, meriting to the furthest extent the eulogies that have been bestowed upon it. With a Tristan like Herr Winkelmann, the lady is thoroughly well mated. He too possesses a just right to indulgent consideration, the music he has to declaim, often, indeed, to vociferate, being no less exacting and no less ungrateful than that assigned to his gifted partner. Here, again, whatever can be admitted to represent "melody" devolves upon the various instruments of the orchestra—the members of which, it must be admitted, are equal to every emergency. At times, indeed, we are almost reconciled to the strange fact that the orchestral instruments virtually wrest from the mouths of the singers those emotional utterances which have hitherto been the exclusive prerogative of the *dramatis personae* on the stage, who thus being robbed of all chance of expressing themselves in musical accents, might with equal effect exhibit in dumb show. That this reduces what is called "opera" to a sheer absurdity need scarcely be added. It is Wagner's theory, however, which in *Tristan und Isolde*, where the subordinate characters are treated in precisely the same manner as the leading personages, is wrought out to its extremest limits. It behoves, therefore, all who take an interest in the matter to consider this theory with earnest sincerity. In our own opinion, shared by the great majority of those who love music for music's sake, its successful development would lead to the annihilation of one of the most beautiful and healthful forms of Art. Happily, there is small likelihood of such an undesirable result—a new Wagner not being likely to spring up for a century or thereabouts.

So remarkable a series of performances as those of the German Opera at Drury Lane, which terminated last night with another representation of the *Meistersinger*, are entitled to a brief retrospect, which must be deferred till our next issue.—*Graphic*.

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